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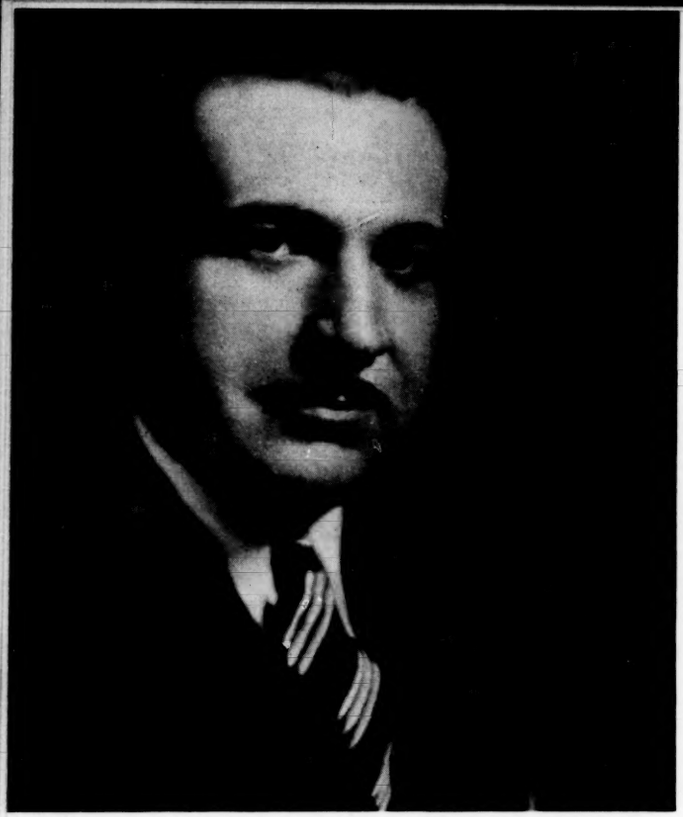

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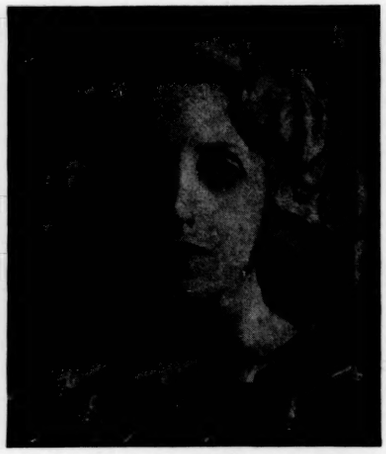

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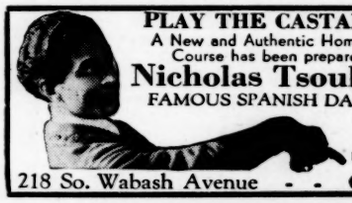

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(*Continued on page* 34)

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Detour to New York

—Dora Duby Gave a Concert in Mexico and Stayed Two Years to Introduce Modern Dancing in the Government School.

by BETTY CARUE

DORA DUBY has not always been a modern dancer. Originally she was inspired by Pavlova, who, attracted to the child at a school festival in Seattle, urged her to study dancing. Sharing her confidence that dancing would be her forte, her mother took Dora, on Pavlova's advice, across the continent to study with Albertieri in New York. She was eleven then, and for several years she studied ballet intensively. After a disappointing trip to California with a French opera company, she was contracted by the Shuberts and for the next four years graced Broadway.

Yearning toward greater individuality, she went to Europe as soon as she was free, and spent a year in England where she gave character interpretations. Then to Paris. It was not, however, until she went to Vienna where she starred in operetta for Mariska, that she had a sense of real freedom to dance as she wished. After eleven months of successful production in Vienna and the provinces, Miss Duby was brought back to America, but within a month she was off again to India.

In the land of temple bells she danced in Maharajah's palaces, in English clubs and in theatres so ancient she had to go out and borrow someone's front parlor rug to cover the holes in the floor. It was a tour filled with amusing and amazing incidents. In Poona, the only music available was the military band and a Chopin waltz accompaniment was squared into most amazing intervals of melody. But sometimes there was no guarantee of music at all, for although the contract might specify a certain number of instruments, the count might be exact, but the cello was as apt as not to be strung with rope instead of gut. In Lahore, where monkeys are as common as cats and the natives have to bar their doors against their mischief, Miss Duby spent hours looking for a sequin dress, only to find it, at the last moment in the branches of a tree where a simian marauder had hid it.

Malaria ended the Indian venture, but she had been back in Paris no longer than twenty-four hours when she was asked to fill a defaulted contract which would take her to South America. For the next seven months she tourned the Argentine, Uruguay and Brazil.

The months following her return to Paris, she was again the victim of dissatisfaction. Her triumphs in Europe and India had been such that there was no longer any sense of progress in the theatre. She had reached a peak there and, as she was later to feel in Mexico, she must spur herself on to other things. One thing alone was clear in her mind. She was through with the theatre.

In this mood she went to Germany. But it was weeks before she yielded and reluctantly went to observe the methods and practice of Mary Wigman's school. That day was a crucial one in her career, for recognition came instantly that here was what she had been seeking—something vital and without limitation.

As a neophyte once more, she entered with a renewed fervor, giving herself up to a pitiless period of rigid training. There was no regard for her reputation. She was again as the eleven-year old who had gone to ballet school in New York. Those fifteen months of strict self-discipline were a time of re-discovery that compensated in a feeling of new life.

Then, as with anything in the process of birth, there came the gestation—in a little studio in Montparnasse, when her friends misunderstood her solitude. They could not understand what had happened to the old Dora. The press talked of a once prominent dancer's sad seclusion hinting of madness and a blighted love affair. But it was a battle within and one that must be fought to the finish. She made new friends, artists and musicians who, like herself were struggling to go beyond the current fancy in their painting and composing.

Suddenly, one day, she felt ready once more to appear before the public. She gave concerts in Belgium and Holland where the acclaim was such she knew for a certainty the days of the theatre were now a closed circuit in her past. Her future rested in what had begun the momentous day she had gone to the Wigman school.

And so it was she went to Mexico City to give a concert, the concert that delayed her two years in her return, via the concert stage, to New York.

That the modern dance is taking its place among the state patronized arts in Mexico, is the message which Dora Duby brings upon her return to New York after two years spent teaching in Mexico City.

It had not been her intention, when she went to Mexico, either to remain or to attempt to teach there. A series of concerts in various parts of the world, led her to the metropolis of the mañañaland where she was presented in a concert which attracted the enthusiastic attention of the heads of the Culture Department, who subsequently asked her to remain and accept a teaching post in the School of Dancing, a dependancy of the Secretariat of Public Education.

The school had then been in existence less than three years. It is supported by the government and is located on the top floor of the Palacios de Belles Artes in beautiful Mexico City. Ballet, Spanish and Mexican dances comprised the available courses at the time Miss Duby was approached, but the officials saw in her modern interpretations an opportunity to include another phase that might aid them in inculcating their people with a new perspective.

On the day when Dora Duby was given her official appointment, the students of the School of Dancing were out on strike as a protest against the engagement of foreign artists as instructors. It was an illogical expression of an inflated nationalism, and of course it did not last. For while the trend of the country is toward retention and preservation of all that which is intrinsically Mexican, this trend goes beyond fanatical rejection and reaches out where appropriation of foreign talent and ability will meet some need of the new regime. In the dance, as Miss Duby expressed it, it is possible the government saw an opportunity to center the interest of its people, at the same time guiding their awakening intellect into new channels of thought. In an article titled *The Modern Dance* in Mexico, Elda York spoke of this factor, ". . . In the work of Miss Duby lies a hint of what hopes are inherent in the new program for a modern Mexico. To bring these people back to themselves, to free them for what belongs to them by right of birth—these are fundamental aims . . ."

"The natural instinct of the Mexican children for modern dancing is almost unbelievable," Dora Duby relates. "They have the most perfect rhythm of any race of people I know. Theirs is an instinct for line and movement."

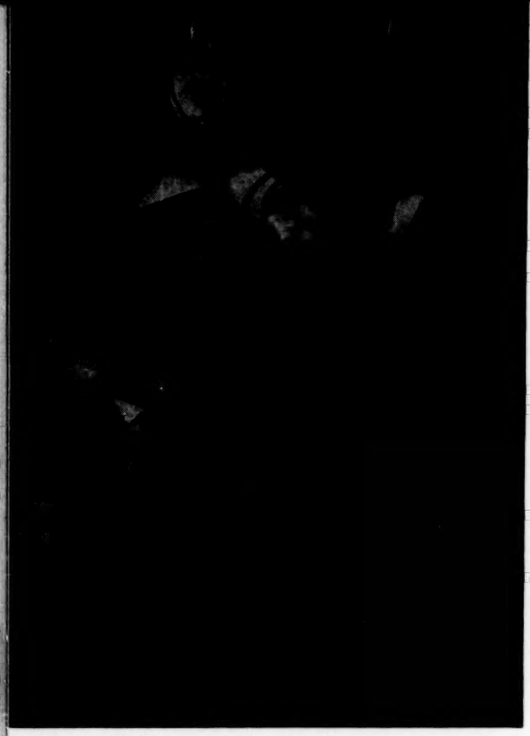
Her early experience with improvisation classes was disturbing, however. The students being children of the less fortunate classes, their faces showed a stoical quality born, no doubt, of centuries of accepting without feeling, or at least, without apparent feeling, of whatever fate came their way. It seemed impossible to arouse any show of emotion in their faces, no matter how eloquently their bodies responded to the suggestion of line and movement.

As time went on the pupils responded with an eagerness for their lessons that seeped into their faces and caused them to abandon themselves to the dance, to become responsive and alive, to become vital human beings rather than lumps of clay cursed with feelings they must never disclose.

An old convent served as a studio for Dora Duby's classes, and the pupils would gather outside, eagerly awaiting the hour of entrance. These were not children sent to dancing school for any reason but for the sheer love of rhythm. Because of the govern-

(*Continued on page* 39)

Dance Events Reviewed



ELVA DIMPFEL, CLARE LAUCHE *and* ECCLESTON MORAN, *members of the* ADOLPH BOLM BALLET, *as they were seen in "Lament" in the Hollywood Bowl*

Hollywood Bowl Dance Nights

Lee-Deane Ballet, July 30.

This ballet was staged by Martha B. Deane of the University of California at Los Angeles, and her co-worker Robert Tyler Lee.

To judge the performance from a professional dancer's viewpoint would be entirely unfair, for the dancers were all university students, amateurs; and Miss Deane in her work is preeminently interested in the dance from an educational standpoint. Because of this many professional dancers felt it was unfair that the group should be asked to appear in the Bowl at all, however every fair-minded person will be glad that they did appear, for in spite of many shortcomings in technical and choreographic detail, the performance as a whole was very worth while.

Miss Deane and Mr. Lee working with a large group of amateurs have cleverly kept their choreography of a naive character, rather folk dance in viewpoint and conception.

Mr. Lee is a young man who was an art major at the University, who became interested in dancing because his artist mind reacted to music as a series of moving colors. With Miss Deane, who is supervisor of dancing, he was able to work out his theory of moving colors in dance as an attribute or enlargement of the music theme. She was receptive to his ideas and they make a very interesting combination, for she works out the rhythmic interpretation of the music on the structure of his color movements. Their dances are largely abstract. Miss Deane herself says that they try to make the music, movement and color all mean the same thing at the same time, and she always admonishes the audience to "Look at the dance as you listen to music." Her idea is to relax and let the impression of moving dancing colors evoke a visual experience just as the oral experience of musical sound.

The thing that made this program important, and the one thing professional dancers should make a note of and heed, is the fact that in spite of its lack of professional skill, in spite of the fact the dancers themselves added little to the performance, and that the choreography was not new or brilliant, this dance performance was built upon a basic principle more closely approximating the ultimate goal of Bowl dance performances than anything I have ever seen in the many years I have been attending these concerts.

In other words, here in this vast and beautiful amphitheatre, dedicated to great symphonic music, the dancers were not vainly trying to fill an impossible space with delicate technique not seen beyond the first few rows, nor were they striving to "get over" a story which is inevitably lost in the size and spacing required of the stage. They were a group of amateurs loving movement, who were rather an accompaniment to the great orchestra, they were embellishing the music, making it grow and be more important to the onlooker or listener, because through moving swaying intertwining colors, they made the music itself more important. I think this is something no professional group has ever attempted. In fact it would be asking a great deal of professional dancers to expect them to be able to so completely submerge the very thing they have trained for all of their lives to the task of being the accompaniment rather than the accompanied.

However this is something they could very well think about. This would make a wonderful basis from which they could work to finally achieve the perfect combination of dance, color and music necessary for this Bowl, for it must be understood by dancers that such a setting and such a place imposes its own problems and rules, and they cannot be met by staging ballets composed for a theatre or concert stage.

The program consisted of three numbers.

Three parts of *L'Arlesienne Suite* by Bizet. This was probably the most satisfying to the audience because it was worked out in a charmingly naive manner as the peasants of Arle, and the very gaucherie of some of the dancers added rather than detracted from this impression.

The second number was *Tales From the Vienna Woods* by Strauss, and the third number was a quite modern interpretation of the *Tryptyque For Strings* by A. Tansman. The program would have been immeasurably strengthened if the Tansman number had been used first and the *L'Arlesienne Suite* had closed the program.

Bolm Ballet, August 13.

Several years ago Mr. Bolm startled the Bowl audience by staging his famous *Mechanical Ballet* which has since been used as a criteria for future ballets. He has not appeared at the Bowl for three seasons so this program aroused unusual interest in dance followers.

The program was composed of two completely different numbers. The first half of the program was devoted to his *Bach Cycle* which he created for the 250th celebration of the birth of Johann Sebastian Bach; and the second half was given over to that old favorite of the Russian Ballet, *Sheherazade.*

It is an excellent thing to revive the old ballets for they are in a sense historical and should be kept alive, for although they are no longer as significant as when they were created they never the less reflect the period when they were a success and they serve an educational purpose to the younger generation or student who did not have the opportunity of seeing the original.

Mr. Bolm instituted two changes from the usual dance program at the Bowl. First he presented an entire evening of dances, (usually the program is equally divided between the orchestra and the dancers); and then he used the stage under the shell and placed the orchestra in the pit in front.

This change in staging had advantages from the dancer's standpoint inasmuch as it gave them a proscenium and held the eye of the audience within a given space, and for *Sheherazade* it made it possible to use a few bits of stage setting such as great hanging lamps and the clever placing of screens. It also helped the lighting considerably and Mr. Bolm undoubtedly had the best lighting seen this season. It is to be hoped however that this does not set a precedent, for choreographers should strive to perfect a concert dance in which both the dancers and orchestra are of equal importance.

The principle dancers in *Sheherazade* were Iris de Luce as the Princess Zobeide, Dimitri Romanoff as the Favorite Slave, and Ernest Snodgrass as the Sultan. Miss de Luce is a concert dancer of San Francisco and was very lovely as the tall and stately princess. Dimitri Romanoff too is well known to northern dance lovers, and he danced the eager voluptuous slave with fine feeling and abandon. The principle Odalisque was very ably danced by Betty Scoble Abbott.

Greatest interest centered around Mr. Bolm's interpretation of Bach. It is strange that Bach who composed the greater part of his music upon the fugue form which should be interesting material for the choreographer has not been used to greater advantage by dancers. Mr. Bolm chose three numbers, The G Minor Fugue, The Prelude No. 8, and the Toccata and Fugue in D Minor.

The opening number, G Minor Fugue, which Mr. Bolm called *Danse Noble,* he created in the manner of the stately court dance of the time of Frederic the Great who was a great admirer of Bach's work. Inasmuch as it was not written in the strict fugue form he felt this interpretation was entirely permissible, and it did make a fragile and altogether lovely number.

The leading dancers were Evelyn Wenger, supported by Arnold Tamon and Nicolai Vasilieff who displayed excellent technique

(*Continued on page* 14)

HARRIET HOCTOR

Olympic Dance Events

Reviewed for The American Dancer

by J. LEWITAN

The INTERNATIONAL DANCE COMPETITIONS were held from July 16 to July 31, and were followed by the official opening of the Olympic Games. Participation was rather small, there being no entries from such important nations as France, Great Britain, America, Sweden, and Russia. There were relatively few artists and groups, and a great portion of the work was poor, although there were some outstanding performances. Strictly speaking, it was a festival of dance, rather than a competition. The international jury consisted of one representative of each participating nation, who had no voice while his countrymen danced. At the end Chairman Rudolf von Laban declared that no prizes would be awarded but that all participants would receive diplomas and certificates as well as gifts of honor. Classification of participants according to their work is thus left to the writer.

Among the soloists, the outstanding performance was given by Harold Kreutzberg, who brought nine of his best dancers, *The Angel, Master of Ceremonies, The King, Till Eulenspiegel, The Executioner,* and others. I do not like his tricky Spanish and Hungarian work, nor his tango, and find the seeking of cheap applause by means of buffoonery and neglect of correct movements unworthy of so great an artist. The audience, however, cheered these dances loudly, and there can be no doubt but that Kreutzberg's charm and talent, his feeling for music, his lightness, phantasy, and grace placed him first in this competition.

The success of a well-known artist like Kreutzberg is not so surprising as that of Miss Mia Corak-Slavenska, the young Yugoslavian dancer, who deserves second place on my list. Her dancing was a revelation to me, and in nine different themes and styles, she showed no repetition of motive or expression. She began with admirable classic work in variations of Chopin, and showed the best Russian school. (She studied under Mme. Marguerita Froman, Russian Maitre de ballet of the Zagreb National Opera.) She danced in the free central-European style with an exactitude and formal clearness which far surpassed the work we are accustomed to seeing here. Her Salome was a fine piece of theatrical and dramatic work, and her character dances showed her temperament and ability for this thrilling specialty. There were of course faults in the choreography of her dances, as well as in matters of taste owing to her youth and provincial isolation. However, I wish to see Miss Corak in collaboration with a good maitre who could develop her fine talent.

Miss Ziuta Bucyuska, the Polish modern dancer, deserves third place thanks to her expressive and clear interpretation of a working woman and a homeless child.

Fourth place goes to Miss Almut Dorova, a charming young dancer who chose to follow in the footsteps of La Argentina. She has reached such perfection in the Spanish dance that she has been officially authorized by the Spanish Embassy to represent Spain as a charming and correct interpreter of her art. Her foot and castanet technique is outstanding and profound ballet work helped her in the saute batudas of the bolero and the astounding renversés of *De Falla's Fire Dance.*

Among other soloists deserving of mention were Mercedes Gortiz-Pavelic of Zagreb with a set though somewhat rigid work; Nevenka Perko of Zagreb with Croatic national dances, Palucca with her well known repertoire of one-sided personal work; and Olga Slawska, the prima ballerina of the Warsaw Opera House. The remaining Australian, Belgian, Greek, Italian, Dutch, Austrian, Roumanian and Swiss artists were of no importance.

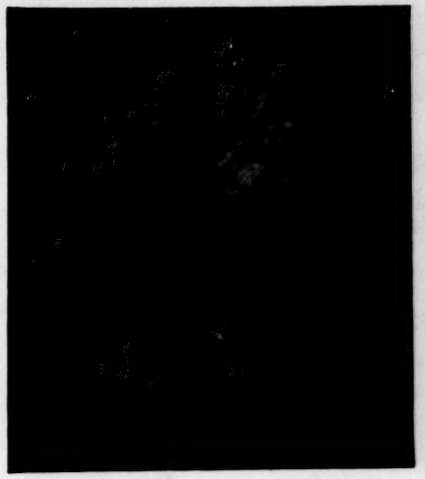
Among the dancing free groups, the Guenther group with Maja Lex was the best. They have their own orchestra and have mastered the secret of forming a world of visions of their own. Sometimes they fascinate by creating a special atmosphere and always they charm by their good taste, sense of rhythm, richness of choreographic forms, and harmony of performance.

Felix Parnell's Polish group earned hearty applause with its fresh and stormy mazurkas, oberenz, krakoviaks and kujawiaks.

The layman group of Lotte Wernicke with its correct and well choreographed work, *The Birth of Labour,* ranked third. These laymen showed more devotion to their dance and more accuracy than many so-called professionals, and Lotte Wernicke's outstanding choreographic ability was confirmed.

Among other groups were that of Mary Wigman, which though warmly applauded could hardly awaken serious interest; the Indian Ballet of Menaka, which cannot be compared with the marvelous work of Uday Shan Kar, lacking the leading personality and owing its whole standard to one of the members, the young and gifted Gauri Shankar; the Canadian group of Boris Wolkoff, with its rather ridiculous ambition to interpret by means of rhythmic gymnastics Tschaikowsky's Symphony, and the Italian group of Tja Ruskaja.

The operatic ballet section had four theatre-



NIRA CORAS-SLAWENSKA

ensembles in the competition. Under the direction of Mme. Lizzie Mandrik, the Prussian State Opera House gave the well-known "Barberina" ballet, a series of episodes from the life of Frederic the Great with some pleasing details such as the exercise scene in the ballet class, the pastorale on a little stage on the stage, the royal garden party of Sans Souci near Potsdam, etc. Rather than pure dance, it was pantomime, owing to a hesitancy to allow historical characters to jump and dance. Mlle. Ilse Mendner had the title role.

The Ballet of the Zagreb National Opera House brought the Croatian Rolo-Scene of a national ballet.

Mme. Marguerite Froman showed interesting and fresh choreographic colors.

The ballet of the Opera Royale Flamande of Antwerp (Belgium) appeared under the direction of Mlle. Sonya Korty, and was a little tiresome in the same degree as the German Reichsoper ballet under Rudolph Koelling, which has been entertaining in the *Fishers Procession of Stralan,* a buffoonery in the style of the old Berlin of early Victorian times. The different genuine Berlin types joked and mimed, sometimes using motives of Trudi Schoop and others. The mosaic of singular entries, however, has not been united to an artistic whole. It seems to be usual here to let the individual artist arrange his own dances, the maitre de ballet retaining only a superficial control.

In the course of the performances there have been some popular and folk groups. Among them are to be mentioned the Bulgars, the

(*Continued on page* 34)

The GUENTHER GROUP *with* MAJA LEX

A Pioneer Returns

Maud Allen Approached Dancing Thru Music and Became Internationally Famous as a Liberator of the Dance.

by **DORTHI BOCK PIERRE**

MAUD ALLAN

TO DANCE lovers and students Maud Allan needs no introduction. Her fame closely followed that of Isadora Duncan and Ruth St. Denis. These three were the leaders in the movement which liberated dancing from the stereotyped technique of the old ballet and led to the modern dance.

Maud Allan today is a poised, beautiful, intellectual artist, with sparkling eyes, a well-spring of humor and a deep desire to give to others the freedom and exquisite joy she has found in her work.

After an absence of eight years she came to this country from her home in England this spring to lecture in the east and vacation on the west coast. But such an artist could not expect a vacation and she has already given one delightful concert at the Redlands Bowl, and plans are now under way that will keep her in the West until next spring giving concerts on the coast.

As is true of every artist who achieves fame and success there are many stories circulated as to Maud Allan's early beginnings and how she acquired her technique and developed her art. Consequently I was eager to meet her to find out for myself what had prompted her to take such a revolutionary step.

Maud Allan was born in Toronto, Canada, and almost as soon as she could walk she showed such unusual musical ability that, in addition to the English governess she already had, her parents engaged a German governess who was a musician. Her earliest recollections are of this German woman who was a very excellent teacher, standing over her as she practised at the piano. This was when she was three years old, but she still remembers how the tutor watched every move and would strike her sharply on the knuckles with her pencil if she was lax in her technique.

It was this rigid training, however, that made it possible for her to appear in public in concert when she was only eleven years old.

When she was fourteen she was sent to Berlin, Germany, to enter the Royal Academy of Music. It was very difficult to obtain admission to the Royal Academy for it was only possible if there was a vacancy made by some student leaving, and then they had very exacting entrance examinations which eliminated many aspiring students. When Miss Allan took the entrance examinations there were seventy-seven applicants to fill seven vacancies, and although she was only fourteen years old she was not only one of the seven chosen for entrance, but she also was awarded added high honor marks.

She studied piano with Von Petersen, Professor Barth and Feriuccio Busoni, the great concert pianist. The work was very arduous and included a thorough and complete education in music, as well as in French and German. Maude Allan especially feels the need of every artist to speak other languages than his native tongue. It opens great vistas of literature, and she thinks the language barrier is one of the most important causes of misunderstanding and war between nations.

Her life in Germany was wrapped up in music and she had little time for relaxation or play. Feeling the need of physical exercise and something that would be a complete change from her work at the Academy, she decided to take some dancing lessons and entered a class in the city where she was taught ballet technique. It aroused absolutely no enthusiasm in her. She simply went through the motions just as she would take a medicine if she thought it good for her, but it did give her poise and balance and muscular control, and opened her mind to the idea of dancing.

Naturally she attended every musical concert which was given, and as she watched the various conductors directing the orchestras, it suddenly occurred to her that the director who brought forth such beautiful music from a group of musicians was really dancing.

Just as the Greeks had no separation between music and dancing in their orchestric work, the director was bringing forth the music through rhythmic motions. She became more and more interested in this idea and as she watched the dancé of the orchestra director it seemed to her that if one who was untrained danced so, a dancer would be able to interpret the music, to draw it forth through rhythmic movement, even better. Especially a dancer who was also a musician. The more she thought about it the more sure she was that her idea was sound and right, so she enthusiastically started to work out her theory. No one had ever done it before in just this way; it was quite new and she had to evolve her own technique and way of dancing.

Going to Italy for her summer vacation, she studied the works of the old masters, and there Marcel Remy, a Frenchman, who was a great musician, literary critic and Greek scholar, assisted her in gaining a knowledge of the Greeks and their orchestric methods.

Finally she chose some music and played it over and over as she worked out her idea. Her theory was that music be not added to nor detracted from, by the dance. "Through the movement of dance the eyes are given what the ears are given by the music." This form of dance is for all time, just as the great classic music is ageless and in no way tied to the present. Technique and popular forms of today never last. Evolution goes on, and the expression of one's soul should remain free and uncontaminated by any time limitation so the dance will exist as long as the music.

When she felt her dance form was ready to be presented, Maud Allan gave her first concert in Vienna before an audience of cultured artists and musicians, at the age of sixteen. The reaction of the audience more than confirmed her own belief and she was encouraged by the enthusiasm of all of the artists who thought she was doing a great thing both for music and the dance.

In Berlin her first concert was given in a hall that was reserved only for great music. No dancer had ever appeared there. At the end of the concert Professor Joachin came upon the stage and publically complimented her, admonishing her that if she would always be true to her ideals she would go far.

After this success Maud Allan's fame spread and she was eagerly sought by every country for concerts. In the years to follow, she appeared before every crowned head in Europe and gave two command performances for the King of England. Her first American concert was in Carnegie Hall with the New York Symphony Orchestra, when she received a great ovation, after which she made a triumphant tour of the entire country.

This method of creating a dance upon a musical structure had lain dormant for centuries, and until this time dancers had been held in such poor repute by fine musicians that it was an unheard of thing for a dancer to appear with a symphony orchestra. Dancing had not kept abreast of the advances made in music and the two arts which once had been closely allied grew apart. Because Maud Allan, who was first a really fine concert pianist, friend and companion of musicians approached dancing with a fine mind and from a musician's view point, she was able to translate music through dance in a way musicians understood, and they eagerly supported her and felt honored when she consented to dance with their orchestras. Musicians have been moved to tears by the beauty of her music interpretations.

Eight years ago Miss Allan decided to make England, the home of many of the world's great dancers, her home. For some time she had had a desire to have a school where she might pass on to eager students her ideas and ideals.

She felt the lack in most schools of dancing was their failure to teach the student to create on his own initiative. In the old ballet the dancers were beautifully trained puppets. Only a few were able to create anything themselves and these exceptions, Fokine, Bolm, Massine and a few others, stood out like brilliant stars. Even the exquisite Pavlowa was not able to create. Maud Allan's theory was that the fault did not lie in the dancer but in the training itself, that dancers should all learn their art in a creative not an imitative manner.

As she formulated these plans for a school she appeared in a number of dramas in London and was very successful. She found the work very interesting and feels that dancers have a great deal to offer the dramatic stage through their understanding of facial expression and significant body movement.

The hardships of the depression finally brought her to the opening of her school. All around her she saw so many talented children who were losing the joy of dancing and the opportunity to study at their most formative

(*Continued on page 22*)

Catherine Littlefield and Thomas Cannon
in a scene from the ballet, Daphnis and Chloe

Code of Terpsichore

With Notes *by* ALFONSO JOSEPHS SHEAFE

PREFACE

The works hitherto published on the Art of Dancing, the composition and performance of Ballets and Pantomimes, are few in number, and, in the opinion of those who are best qualified to judge, deficient in sterling merit and general utility.

The subject has certainly been treated by Noverre, and in a masterly manner, considering the time when he wrote, and the apparent intention of his labors; he threw many new and brilliant lights upon the art, but his letters were more adapted to instruct the Professor than to improve the Pupil, even at the time of their publication, and the art has since advanced with such rapidity, that his works are now of little use to either.

The greater part of those who have written on this subject seem to have been persons of taste, talent and learning; but they evidently were not dancers; so that, however attractive their productions may be to the general reader, the lounger, or the literary man, they are of little practical utility to the mime, the dancer, or the ballet-master.

They contain a string of theoretic and unconnected ideas, but do not develop the powers and practice of the art in all its various branches. In fact, a practical work, adapted to the present day and calculated at once to assist the professor, to enlighten and amuse the amateur, and to instruct the student, appeared to have been a desideratum. Impressed with the truth of these remarks, after several years of study, research, and practical experience, encouraged by many whose opinions he valued most highly, emboldened by the flattering reception which several of his papers already published on different portions of the subject met with on the Continent, the author resolved on undertaking the composition of a work on the origin and progress,—the theory and practice of dancing, and the composition and performance of the Pantomime and Ballet.

He has proposed ameliorations as he advanced, and offered a new method of instruction, which is more certain as well as shorter, than those at present followed; he has endeavored to give a greater latitude to Pantomime than that art has hitherto been allowed; to apply the rules and various styles of the regular drama to the composition of Pantomime; to show that Ballets should not be mere divertissemens or dancing spectacles; that the art not only aspires to, but can even give evidence of, her rightful claim to a higher rank among her sisters than many persons, judging only from what they have seen, may be induced to imagine; that all the passions of the human heart,—the comic and the serious, the terrible and the ludicrous—have been, and still may be perfectly expressed by a skilful ballet-master and an accomplished mime.

He has attempted to treat the subject in such a manner as to enlighten and instruct those who profess or study the art, without becoming dull or uninteresting to the general reader of taste and education.

Such have been the author's objects; enamored of his art, and zealous for its advancement, in a great, a learned, and a polished nation, his most ardent desire is that the present work, which has been conceived and executed in the heart of England, may meet with a favorable, or rather, an indulgent reception from its people, and be in some measure conducive to their pleasure, by tending to ameliorate one of their most elegant and rational amusements.
London, August, 1828.

> *". . . . . Terpsichore—*
> *D'Euterpe aimable soeur, comme Euterpe, on l'encense,*
> *Et mariant sa marche au son des instrumens,*
> *Elle a le même trône, et les mêmes amans."*
> *(Dorat.)*

THE STUDY of the Fine Arts is the most pleasant occupation to which the human mind can be dedicated. It entertains us, and the clouds which the labors and cares of life often cast over our spirits are, for a while, agreeably dispersed; nor is amusement the only advantage attending this study; its utility is also very conspicuous. The knowledge of one branch or other of the Fine Arts has immortalized many men; and some nations, by moral superiority, which their cultivation has given them over others, have been rendered forever illustrious and celebrated.

The countries where a Newton calculated infinity; where a Shakespeare and a Milton wrote; where a Bramante and a Michelangelo built; where Raphael painted; and where *"Cinna," "Athalie,"* etc., were composed, are the first countries in the world. The rest, with regard to the Fine Arts, are mere barbarians or children, notwithstanding their antiquity and all that nature has done for them.

I have, in these preliminary remarks, perhaps, departed from my subject; but let the motive plead my excuse. The arts are linked together in one and the same chain; poetry, music, painting and dancing bear a strong affinity to each other, and the enjoyments we derive from them merit an equal gratitude and homage; and most enviable are they whose souls are susceptible of the pleasures which they inspire.

> *"Le véritable esprit sait se plier à tout,*
> *on ne vit qu' à demi quand on n'a qu'un*
> *seul goût."*
> (Voltaire.)

Singing, no less delightful than natural to man, must, in its progress, have inspired him with certain gestures relative to the various sounds which he uttered. is breast became agitated; his arms opened or approached each other; his feet began to form certain steps more or less rapid; his features participated in these movements; in short, his whole body was soon responsive to the sounds that vibrated in his ears, and thus, singing, which was the expression of one pleasure, gave rise to another, innate, but till then unknown, to which we have given the name of Dancing. Such were, unquestionably, the primitive causes of the origin of this art.

Music and dancing have a very strong ascendancy over our intellectual faculties. *"La musique,"* says d'Alembert, *"tantôt douce et insinuante, tantôt fôlatre et gaie, tantôt simple et naïve, tantôt, enfin, sublime et pathetique, tour à nous charme, nous êleve et nous dechire."*

The powers of this enchanting art are well known to everyone. The learned Saverio Mattei relates that the Republic of Rome had expressly established a college of *Tibicini*, whose device was composed of the five following letters: "Q.S.P.P.S." (*Qui sacris publicis praesto sunt*).

They were held in high estimation, and treated in an honorable manner; they might even aspire to the first dignities in the commonwealth. Sometimes they were priests of Jupiter and augurs; at others, admirals of fleets, captains of legions, commanders of the cavalry, etc., and history speaks of them in many places. (*Vide Reinesius, Gruter, Gudio, etc.*)

The name of the Muse *Terpsichore*, who presides over the dance, is composed of two Greek words meaning "to delight," and "the dance"; and the name of the Muse *Euterpe*, who presides over music, is derived from two words meaning "well" and "to delight."

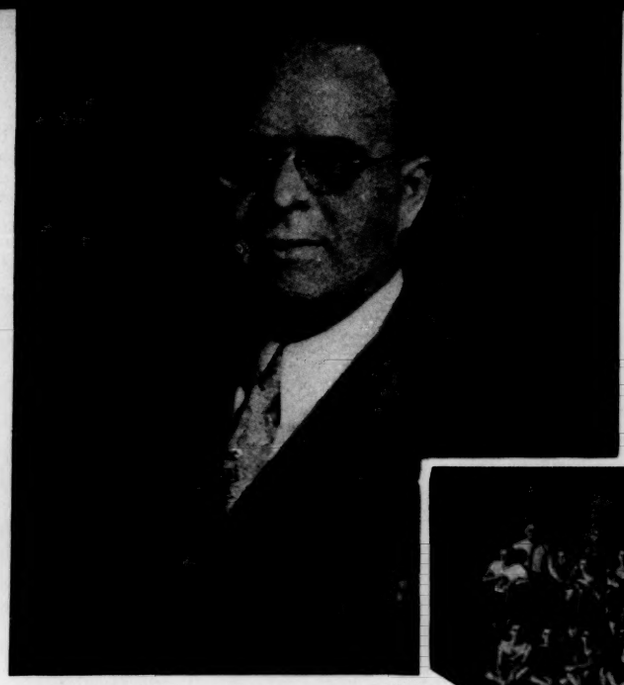
The former appears to have been created for climates that are under the influence of a torrid sun. It is a pleasure everywhere—there it is a passion; warmed by an incessant heat, the glowing constitution of the native of the South contains the seed of every pleasure; each moment of his rapid existence seems to him made only for enjoyment. The inhabitant of the North, forced by nature to maintain a constant combat with the rigors of the seasons, seldom aspires to delight. His whole care is engrossed in securing himself from snows and frosts. The roughness of his manners almost extinguishes his sensibility; and the delicate sentiments that voluptuousness imparts are to him wholly unknown.

How could dancing, that amiable offspring of pleasure, display her gracefulness and attractions amid perpetual ice and never melting snows?

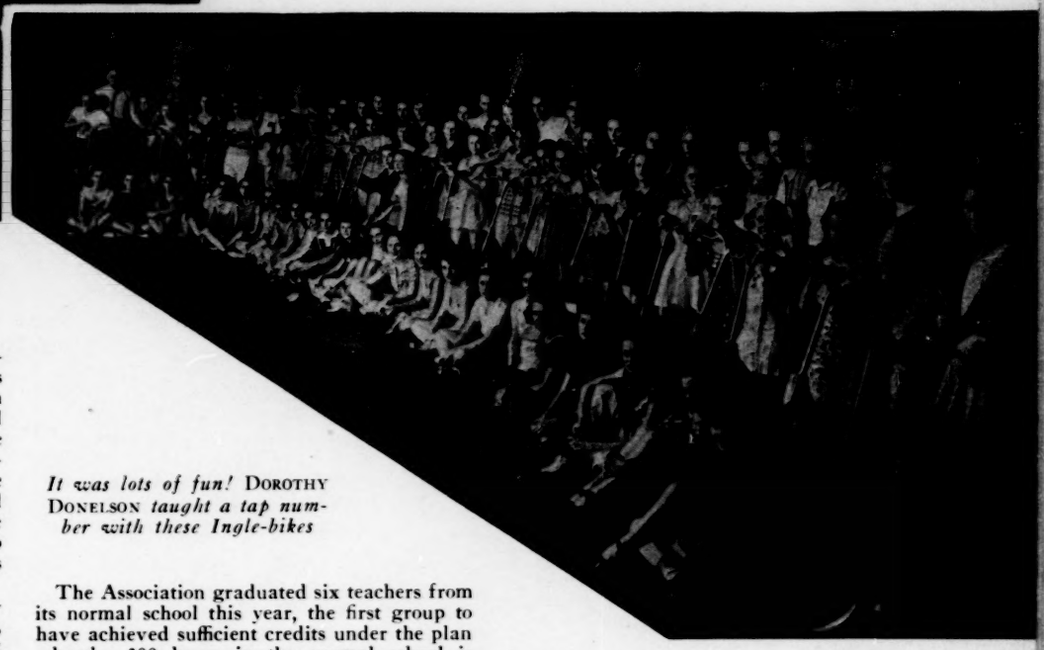
Music and dancing are nearly coeval with the world. The Egyptians, the Persians, the Indians, the Jews, and the Arcadians, the most ancient of nations; Amphion, Orpheus, Chiron, Thamyris, the prophetess Miriam, David, and others, together with the dances of the Israelites performed in honor of the Golden Calf, proclaim its antiquity. These two arts were, in the sequel, reduced to certain

(*Continued on page* 32)

Convention in Chicago



President PEARL ALLEN, *unanimously re-elected, will serve Chicago Association for a second term*



It was lots of fun! DOROTHY DONELSON *taught a tap number with these Ingle-bikes*

FOR the two weeks previous to the convention, the Chicago Association held its annual normal school at the Sherman Hotel, with an excellent faculty and a full quota of teachers in attendance. Following the plan adopted some time ago, i.e. the establishment of a progressive course, the first three days to be devoted to fundamentals, the second three days to intermediate work, the next three days to advanced work and the final three to professional work, the course was divided as follows:

First three days: Fundamentals of Beginners' Tap, Leo Kehl; Fundamentals of Ballet, Technique and Simple Dances, Mme. Ludwig; Beginners' Work in Modern Creative Dances, Elna Mygdal; Simple Numbers and Routines of Ballet Dances, Ermie Shultz; Beginners' Tap Numbers, Bobby Rivers; Simple Ballet Numbers, Berenice Holmes; Fundamental Work in Acrobatics, Tricks and Stunts, Larry Griswold; Beginners' Work in Ballroom, Adolph Franksen.

Second three days: Intermediate Work in Tap, Leo Kehl; Ballet Technique and Simple Dances, Mme. Ludwig; Modern Creative Dances, Elna Mygdal; Ballet Numbers on the Professional Stage, Arlova and Prideaux; Novelty Tap Routines, Dorothy Donelson; Children's Dances and Baby Work, Edna Lucile Baum; Musical Comedy Numbers, Virginia O'Brien; Acrobatic Tricks and Stunts, Peter Villere; Intermediate Work in Ballroom, Walter Stephany.

Third three days: Ballet Technique and Dances, Berenice Holmes; Tap Numbers, Jack Manning; Character Technique and Dances, Alexander Kotchetovsky; Novelty Tap Number, J. Allan MacKenzie; Modern Creative Dances, Diana Huebert; Spanish Dances, Angel Cansino; Line Work and Novelty Numbers, Arthur L. Kretlow; Adagio and Combinations, Grace Bowman Jenkins; Exhibition Ballroom Dances, Myrtle Doris Pettingale.

Fourth three days: Ballet Technique and Finished Dances, Veronine Vetoff; Advanced Tap Numbers, Jack Manning; Character Technique and Dances, Alexander Kotchetovsky; Musical Comedy Number, Elizabeth and Frances Henderson; Baby Dances and Children's Work, Dorothy Bonner; Modern Creative Dances, Diana Huebert; Spanish Dances, Angel Cansino; Acrobatics, Stunts, and Tricks, Elliott Vincent; Ballroom Dances, Louis Stockman.

The Association graduated six teachers from its normal school this year, the first group to have achieved sufficient credits under the plan whereby 300 hours in the normal school is required to make a student eligible for graduation. Since credit can be acquired only at the rate of 110 hours per year, this means that the teachers graduated have attended for three consecutive years. In addition to this record of attendance, a written thesis and the successful passing of both written and oral examinations are requisites for graduation. Those who have the distinction of being the first graduates are: Elmer Wheatley, Waco, Texas; Selma H. Kissell, Belleville, Illinois; Virginia Pointer Rivers, Danville, Ill.; Helen Cox Shraeder, Charleston, West Va.; Muriel Kuebler, Mankato, Minn., and Kathryn Searey, Russell's Point, Ohio.

It is interesting to note that Elmer Wheatley who was the first to graduate from the Chicago Association of Dancing Master's Normal School, was also the first graduate of the D. M. of A. normal school a few years ago. It is she, too, who has demonstrated for Leo Kehl in his tap classes the past two years.

There were fifty-four hours of instruction in each of the normal school weeks, but still plenty of time was found for play and the reports of the good times that were had after school was out indicate that there is no danger of any of the C. A. D. M. normal students following in the footsteps of the proverbial Jack whose "all work and no play" made him "a dull boy." The final gaiety was a banquet given in honor of the faculty in the Hotel Sherman's popular College Inn. It was at that party that a young tap dancer, one of a trio billed as the *Three Heat Waves,* irked by the merriment that greeted his song which ran something to the effect that he had never had a dancing lesson, took a second look to see why the merry-makers thought it so funny, and recognized his former dancing teacher, Jack Manning! It was Jack's turn to be surprised, however, when the boy introduced his encore by saying he was doing the number for Jack Manning, his old-time teacher!

More than four hundred teachers responded to the convention call issued by the Chicago Association of Dancing Masters for the last week in August. Although the weather man sent a terrifically hot blast to blanket the shores of Lake Michigan, the enthusiastic crowd of teachers at the Congress Hotel seemed not to notice or to mind, they danced through every class from tap to Spanish with energy that was amazing to the spectator.

This being the first time that election of officers has occurred during convention week, (it had been the practice until voted differently last year, to hold the election in May, a fact which prevented many of the members from participating in the selection of officers) there was great interest in the event, although little excitement since many of the selections were unanimous. In recognition of his splendid service to the organization in the past year, President Pearl Allen was unanimously re-elected for a second terms. The other officers, chosen by unanimous nominations, are: Edna Christensen, First Vice-President; J. Allan MacKenzie, Second Vice-President; Mayblossom MacDonald, Third Vice-President; William J. Ashton, Secretary, and Robert A. Campbell, Treasurer.

There remained, therefore, only the Board of Directors to be voted upon. Those nominated were: Leo Kehl, Gladys Benedict, Pearl Allen, William J. Ashton, Bobby Rivers, Arthur L. Kretlow, Henry M. Walker and Edna L. Baum. Five were to be elected and in the order of their choice by virtue of the number of votes received by each, they are: William J. Ashton, Leo Kehl, Pearl Allen, Gladys Benedict, and Edna L. Baum. Adolph

Franksen, Sergeant-at-Arms; Jessie Charleston, Director of Work, and Leo Kehl remains Principal.

The Convention program, which packed the Gold Room for every class, follows: Veronine Vestoff, Finished Ballet Dances; Dorothy Bonner, Children's Dances; J. Allan MacKenzie, Novelty Tap Number; Alexander Kotchetovsky, Character Dances; Jack Manning, Advanced Tap; Angel Cansino, Spanish Dances; Berenice Holmes, Finished Ballet Numbers; Elliott Vincent, Advanced Acrobatics and Stunts; Myrtle Doris Pettingale, Exhibition Ballroom Dances; Louis Stockman, Ballroom Novelties and Dances, Elizabeth and Frances Henderson, Musical Comedy; Lydia Arlova and Lucien Prideaux, Ballet Number; Grace Bowman Jenkins, Adagio and Combinations; Arthur Kretlow, Novelties; Larry Griswold, Acrobatics and Stunts; Edna Lucile Baum, Children's Dances; Bobby Rivers, Advanced Tap; Virginia O'Brien, Musical Comedy; Clement O. Browne, Ballroom Specialties.

To every one present, the high-spot of the entire convention, was the tremendous ovation accorded Veronine Vestoff, this year's ballet master. Vestoff, who had been in semi-retirement for the past several years, staged what is probably the most remarkable come-back that this profession has ever witnessed. It has been at least seven years since he has appeared before a teacher group as ballet master, but from the day he first set foot upon the floor at the normal school, Vestoff was the idol of the Association. His inspired presentation of his dances and his delightful habit of executing an intricate step himself, just as he did in the days when he danced with Pavlowa, brought the attendance in his classes to a new high for the ballet department. In speaking of him, one of the officers remarked, "Veronine Vestoff is one of the few living ballet masters whose work has won the genuine interest and appreciation of the younger dancers of today, and the Association was proud to have him on its staff."

Opening with the President's Ball on Sunday night, the week's social events were marked by many dance programs arranged by the members and including talent contributed by the members' own studios. Monday night was Regional Directors' Night with a program of dances, Tuesday night provided the members with a boat-ride on Lake Michigan, Wednesday night was the Annual Kiddies' Show and Big Revue and Thursday night was the occasion of the Annual Banquet. At this time the Association followed its usual custom of awarding honorary memberships to two persons outstanding in the dance world, this year's selections being Veronine Vestoff and Angel Cansino.

Following the banquet there was a program featuring *Carnaval of Venice,* a pas de trois, arranged by Veronine Vestoff and taught at the normal school. Virginia Pointer Rivers, Marjorie Duckett and Andy Quaid were rehearsed in the number by Vestoff for this occasion.

A shadow was cast over the banquet tables by the absence of Jack Manning, who had been forced to take to his bed through a combination of hard work and the terrific heat. His many friends will be relieved to know, however, that at this writing he is enjoying the prescribed rest and proceeding with plans for his forthcoming teaching tour which will take place as scheduled.

Friday night was the close of festivities and was distinguished by the installation of officers and a program of dancers.

Visitors

During the month past these teachers visited the office of THE AMERICAN DANCER:

Theodore Smith, Detroit, Mich.
Margaret Livinson, Montreal, Canada.
Katherine A. Woodworth, Brooklyn, N. Y.
B. Shaw, Hackensack, N. J.
Helen Dick, Washington, D. C.
Mrs. Aron Tomaroff, Dallas, Texas
Helen Flower, Forest Hills, L. I.
Clairice Daniels, Longview, Texas
Lavinia Hogan, Roslindale, Mass.
Mary Jane Kersey, Portland, Ore.

DANCE EVENTS

(*Continued from page* 8)

and elevation which was cleverly used in the dance design.

The second number of the cycle was *Lament,* danced by Clare Lauche, Elva Dimpfel and Irene Isham, to the Prelude No. 8 from the Well Tempered Clavichord.

In this number the three girls stood in the center of the stage, all three of them covered by a large enshrouding mantle which had openings permitting their heads and arms to protrude. The arms were bare but the heads were covered by nun-like hoods.

This was one of the most profoundly moving numbers I have ever seen in the Bowl: perfect flowing plastic movements which were thematically perfect, spiritual in intent and conception; the type of religious dance the ancients knew so well, inspiring lagging members to new emotional release and belief.

Purely from an art sense this number was compositionally perfect. So often dancing is spoken of as being architectural; this was truly an architectural dance, built upon a broad and firm base and building up to a peak of design and emotion. It inevitably brought to mind the sculptured groups of Rodin, the figures moving independently but forever tied together and made a whole by the basic mass. This was a number to evoke religious ecstacy, and a dance I shall never forget.

Unfortunately I was not so moved by the third number of the trilogy which Mr. Bolm considers the greatest of the three, *Consecration,* danced to the Tocatta and Fugue in D Minor. Mr. Bolm whose work is based firmly upon a musical structure, who is himself a musician as well as choreographer, built this number upon the fugue form, but unfortunately in the immensity of the Bowl the themes did not seem complete, and the angular movements of the dancers somehow seemed foreign to Bach. Most surprising were the costumes. Mr. Bolm had said that they were especially designed by the Italian sculptor Beniamino Buffano in order to create the illusion or give the impression of Gothic Cathedral wood carvings. Undoubtedly I formed a preconceived conception of the costuming, but the pastel colorings and designs were a distinct shock. Iris de Luce was the principle woman dancer and her costume both in color and design was the only one remotely suggesting Gothic wood carving. She looked and danced her role very beautifully with fine feeling and technique.

The leading male dancer was Dean Crockett and he danced very well, in fact his work was outstanding, but his costume suggested nothing so much as a Court Fool, and when in the moment of exaltation and fervor he was raised on the shoulders of the dancers high above the stage the effect of his little pointed cap was ludicrous rather than moving.

The disappointment in this number was largely due to the fact that the entire audience sat stunned when the dancers danced to the scratching tones of a phonograph record while the orchestra sat still in a dark pit. The explanation given later, and not made public, was that after they had rehearsed to the record which is played by Stokowski and his orchestra and is his own arrangement, he refused permission to the Bowl Orchestra to use his arrangement. The only other orchestra arrangement available, that by Sir Henry Wood, is so different the dancers were forced to dance to their practise record. The resentful reaction to this accompaniment undoubtedly spoiled the total effect of the dance.

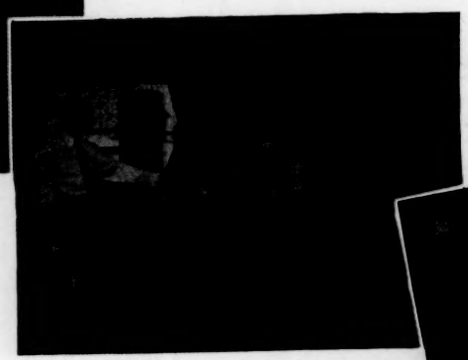
Mr. Bolm with his wonderful background of training and achievement has won a staunch following and some measure of the respect due such a fine artist in his work with the San Francisco Opera Company, and they are to be commended upon their support of this artist.

Myra Kinch, Redlands Bowl, July 31.

This summer marks the 13th season of concerts given in this attractive outdoor theatre about fifty miles from Los Angeles. The ad-

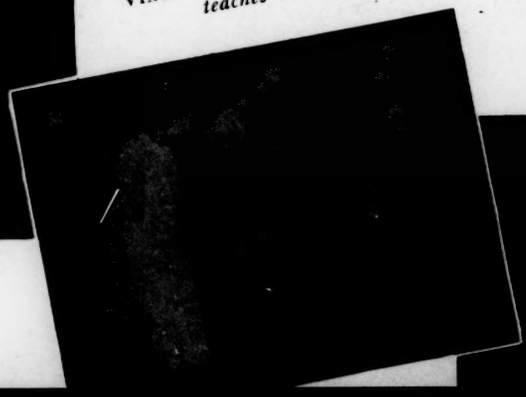
(*Continued on page* 23)

VERONINE VESTOFF *rehearses* VIRGINIA POINTER, ANDY QUAID, *and* MARJORIE DUCKETT *in a Pas de Trois*



It was hot! The class rests while JACK MANNING *pauses for a drink*

"I'll show you how!" ELLIOTT VINCENT *demonstrates as he teaches tumbling*

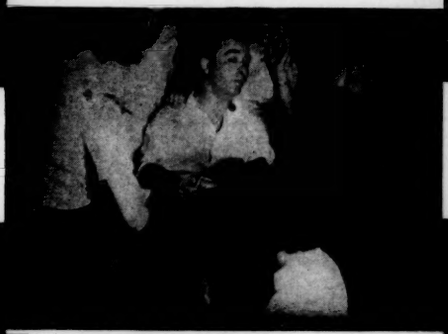


Is it a knock-knock? LEO KEHL, EDNA CHRISTENSEN *and* DADDY KEHL *seem amused*

CASUAL PICTURES
of the
CHICAGO CONVENTION
Snapped by ANN BARZEL

HELEN SCHRAEDER *and* GENE KELLY. *(left) ready to lend a helping hand*

BOBBY RIVERS *and his wife,* VIRGINIA *exchange pleasantries with Secretary* WM. ASHTON *and President* PEARL ALLEN



Will you autograph this, MR. CANSINO*?*

This is the way we do it

"It's right over there"—HARRY WOLFE *and* MARIE FRANKS *answer one of the innumerable questions put to them each day*

It must be good news! Or, maybe PHIL OSTERHOUSE *told President* PEARL ALLEN *a funny story just then*

Five o'clock feet! Tired but still willing at the end of the day

BERNICE HOLMES *demonstrating an advanced ballet number*

MARION RHYNE *and* DOROTHY ALEXANDER *were so engrossed in their notes they didn't know they were photographed!*

President PEARL ALLEN *bandages* RUTH QUAID'S *knee*

Time for lunch! And a few minutes to look around at the various exhibits

"Quiet, please!" Master of Ceremonies W. A. GRUBBS, *of Toledo did a masterful job of keeping order*

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

Left—GINGER ROGERS *greets our Ballroom Observer, from her box at the Harvest Moon Ball. Below*—MR. *and* MRS. PETER DENARO, *winners of the Tango contest, receive congratulations from* THOMAS PARSON *and* BERNICE SAGER. *Center—the All-Around Champions,* RICHARD LYNN *and* JEAN THOMAS, *being introduced through the microphone by* CHARLIE STARK, *WMCA announcer. Right*—DOROTHY JAY *and* TEDDY ROGERS, *who placed first in the fox trot, chat with* THOMAS PARSON *and* RUSSELL MARKERT

THE CHICAGO DANCING MASTERS are "swinging along" with the dancing public! So say the reports received from the second big convention of the season. At least two-thirds of the entire time given over to ballroom dancing by the Chicagoans was devoted to steps of the swing type. Both Louis Stockman and Clement Browne presented routines intended for those who have joined the ranks of swingers, and one of the newspapers there pictured Mr. Browne and Margaret Hocker in a photographic description of the collegiate *Swingology* and, not to be outdone by anything a Chicago newspaper does for the glorious cause of Swing, this department gives you a blow by blow account of what happened on the shores of Lake Michigan when that gal from Texas swung on poor Clem!

Difficulty, to say nothing of a slight difference of opinion, both in Chicago and New York, has arisen over an authentic basic movement which will enable the dancer to best interpret that which Paul Whiteman is quoted as describing as a "detour around the melody of music." There are some who maintain that this type of music is expressed by a "swinging of the free foot." Others claim that actually, the body alone should enter into the interpretation of a tune like *Christopher Columbus* or *Stompin' at the Savoy*. At least one teacher feels sure that Fred Astaire and Ginger Rogers will settle this argument in their new picture *Swingtime*. But don't let that fool you! This observer had the good fortune to be called in to see a preview of the picture and believe it or not—*they did both!*

Spurred on by one of the liveliest tunes conceivable—written in three-four but played in four-four time—The King and Queen of the Dance exhibit the cleverest dancing of their career in this, their best picture to date. To quote Hermes Pan, dance director for R-K-O Pictures, "the swingtime waltz is a *fast* waltz . . . it is fox-trot rhythm in waltz tempo. . . ." We haven't had time to figure that out as yet, but we do know that Fred and Ginger swing *both* the body and free foot—and sometimes *both* feet in a mad whirl which brought half the audience to their feet. It is suggested, however, that ballroom teachers do not attempt to teach the average pupil that *both feet off the floor* movement until a reasonable amount of proficiency has been gained in swinging one foot at a time, with the other firmly grounded.

•

Speaking of motion picture dances, Grand National is about to release a pleasing thing called *Devil on Horseback,* in which that glamorous star of stage and screen, Lily Damita, will give both ballroom and stage teachers something to think about in a dance appropriately titled *Diablero* (Devil Dance). Damita, who is assisted in this dance by Del Campo, will be remembered as having played opposite the late Jack Donahue in the stage musical *Sons O' Guns*. On the screen she romped through *Cock Eyed World* with Edmund Lowe and Victor McLaglen. If a comeback is planned for this one-time favorite then *Devil on Horseback* should win a place for her, at least in dance pictures.

The second annual Harvest Moon Ball, conducted by the New York Daily News, filled every one of the available 22,000 seats in Madison Square Garden on the night of August 26. Excitement ran at fever pitch as seventy couples, the cream of the Metropolitan area's ballroom dancers, displayed their proficiency before the five judges who were to decide upon four winning teams, one of which won the right to be called All Around Champions.

For several weeks previous elimination contests had been held at Rye Beach in Westchester, Palisades Park in New Jersey and the Roseland Ballrooms in New York and Brooklyn for the purpose of choosing these seventy couples from the hundreds entered in the semi-finals. Throughout the entire semi-finals the judges were confronted with the task of picking out competent waltzers from a group who *did not* waltz according to the accepted standards set by the profession. Dancers who otherwise were almost perfect in every other quality failed utterly in the timing of the waltz. However, the Olympic Point System, under which it was possible to receive five points for excellent, four for good, three for fair and two for poor in posture and appearance, tempo and rhythm, proper execution and originality, proved to be extremely helpful in choosing the right couple. For instance, a couple might be dancing in perfect time to waltz music and receive five points in tempo and rhythm. On the other hand that same couple might have faults in the other three classifications which would compel the judges to give as low as three points in each. This would make a total of fourteen points in all, not nearly enough for that couple to qualify for the finals. Again, a couple might receive a rating of two (poor) in tempo and rhythm and still get a five, five, four in the others, resulting in sixteen points. Now, sixteen

points from five judges total eighty out of a possible hundred, which proved in the end to be a good score. For example, the winners of the fox-trot finals received but 81; the waltz, 85; the tango, 84. Runners up in each received as low as 72 points.

This lack of proficiency in the waltz is most certainly not entirely the fault of the contestants. As far back as one can remember, dance contests conducted by the average dance hall throughout the country have been judged, not by competent authorities in ballroom dancing, but by well known figures in the political, theatrical and sometimes the prize-fight world.

Usually, the team with the greatest number of friends and followers in the audience is the winner, not by virtue of ability alone, but by the amount of applause accorded. It is not at all unusual for the team displaying the greatest amount of exhibitionism to be awarded the prize in what is intended to be an amateur ballroom dancing contest, provided, of course, the judge or judges are not familiar with ballroom dance technique. Naturally, these young dancers go on and on, utterly unaware of the fact that there is such a thing as proper technique. The resultant effect is forcibly brought to issue when they are judged, as they were in the semi-finals of the Harvest Moon Ball, by men and women who were actually booed by both contestants and onlookers when some few teams received scores higher than those who had finished first in various contests judged by politicians, musical comedy stars or boxing champions.

The finals at Madison Square Garden were judged by four dance teachers and one dance hall proprietor: Albert Butler, a ballroom teacher of long and creditable standing in the profession and a member of the New York Society; Fred LeQuorne, who has trained many teams for exhibitional work and is affiliated with the D. M. of A.; Donald Sawyer, who has appeared professionally and is often called upon to serve on the ballroom faculties of various dance teachers' organizations; Arthur Murray, head of one of the country's largest schools of ballroom dancing, and Louis Brecker, the owner of the Roseland Ballrooms in New York and Brooklyn.

The points awarded two of the participating couples in the waltz finals, if reports are correct, are offered in substantiation of the claim by the profession that only those with actual experience in teaching be allowed to serve as judges in any dance contest. The teams in question were, without a doubt, pleasing to watch. They exhibited steps and movements, however, one would expect to see in a night club or other place of entertainment but certainly not in an amateur dancing contest. Lots of open work (supposedly barred by the rules), a lift or two, a spin here and there—all in all a nice thing to look at but decidedly *not a waltz!* The first four judges gave the first team the very low combined score of 48, an average of 12 points each, while the fifth judge found their waltzing so much to his liking that he was able to mark up 19 points—one short of perfect in everything! The second team received a combined score of but 43, an average of 10¾ points each, while the fifth judge gave them 17 points! Now, the difference between twelve and nineteen may not seem so great a figure—provided you use something other than the Olympic Point System.

Needless to say, a total of 67 points for the first team, and 60 points for the second team in question were not enough, by far, for either team to stand a chance in the finals. There are some who will see the possible logic in the attempt to choose a team with exhibitionary qualities, since the winning couples were given stage contracts. Nevertheless, the Harvest Moon Ball was offered as an Amateur Dancing Championship and in the minds of many it was decidedly unfair to those simon pure amateurs to put them up against many who had evidently had professional training, to say nothing of several who, it is strongly rumored, have actually had professional experience.

We cite, for instance, the couple who were chosen as All-Around Champions. The male member of that team resembles very closely the Richard J. Lynn described in a pamphlet as an "authority on taps and stage routines" and as being "recognized for his unique method of teaching beginners." He also "met with success throughout the east" if the information given out by the Zenda Dancing Academy, Los Angeles, Calif, is correct.

According to the National Rules of Ballroom Dancing, issued by the National Society of Amateur Dancers, "An amateur competition is confined to amateurs." And what is an amateur? The Society's rules say that an amateur dancer is one who "has never been employed or engaged or accepted remuneration as a dancer, a *teacher of dancing,* a dancing partner (meaning, of course, one who receives remuneration as a hostess, etc.) or a floor manager."

Let us speculate further. Can Larry Millett, who came out third in the fox-trot finals, be the same chap who won, if memory serves us right, a World's or National Championship at Roseland Ballroom some years back with Marion Johnson as his partner? And did he appear with the DeMarcos at Keith's 81st Street Theatre in New York either before or after winning the contest mentioned? With Marion Johnson as a partner? And did he appear on the stage at the Roxy Theatre with Eleanor Tegtmeyer, who danced in the Harvest Moon finals with Boots Alloca? One more question—did Peter Denaro, who won the Tango finals, ever serve as an instructor in a West 72nd Street dance studio? More recently, did he give up a position in Miss Dale's Studio at 49th Street and 7th Avenue to enter the Harvest Moon Ball Amateur Dance contests?

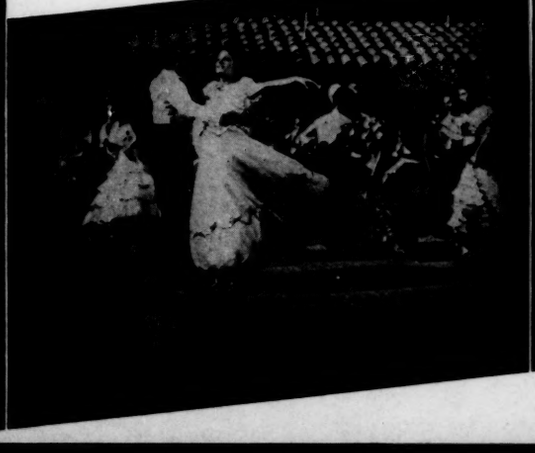
If the answer to the above questions is *no*—then we apologize. BUT—if the answer is *yes,* may we be so bold as to ask, in the name of all that is fair—*What is an amateur dancing contest—and why!* And if the answer is *no,* then it will be printed in this column in the next issue, provided the proper parties come forward with a denial!

To get back to the scoring business—this observer kept a fairly accurate record of the points awarded the various contestants, and our figures show that the All Around Champions received a grand total of 293 points. They had 80 points to take second place in the fox-trot, 85 points to win the waltz, 58 points for a fourteenth place tie in the rumba and 70 points for about seventh place in the tango. Yet another team had 310 points which were rolled up in their taking first in fox-trot and third in waltz, tango and rumba. Is it any wonder that a good portion of the 22,000 sitters and several standers roared "We wuz robbed!" or words to that effect? In a crowd that size it was hard to determine what was actually said by some!

Regardless of who won, or why, the Harvest Moon Ball should prove a boon to the teaching profession. It will, without a doubt, encourage ballroom dancing as nothing else will, unless Fred and Ginger decide to do a real ballroom number in one of their future pictures. And to William R. Fritzinger and Jack Turcott of the New York Daily News should go the wholehearted thanks of everyone concerned for their truly gigantic task of putting the Harvest Moon Ball across, and on behalf of the profession, this department says, "Thank you, Fritz and Jack, and come again next year!"

Ginger Rogers stopped the show, which was to be expected. . . . The crowd's chant of

(*Continued on page* 38)



*Left—*GINGER ROGERS *and* FRED ASTAIRE, *as they "swing" it in their current picture,* Swingtime.
Center—Scenes from Devil on Horseback *as* LILY DAMITA *and partner do the Diablero*

Foot-Notes

by LEONARD WARE

The Ziegfeld Follies re-opened at the Winter Garden Theatre, September 14 with mostly new sketches, new dances, new scenes, many new and prominent stars and much ballyhoo. FANNIE BRICE remains the top comedian and she has been supplied with new sketches. Among the other stars are HARRISON AND FISHER, JUNE AND CHERRY PREISSER, STAN KAVANAUGH, HUGH CAMERON, GYPSY ROSE LEE and JANE PICKENS. GEORGE BALANCHINE has again done the dances.

●

After a successful season with the popular presentation *Follies Comique*, ALMA KAABER went to Camp Echo to arrange the dances for the annual dance festival. She is back in New York now and is brushing up on her technique at Daganova's.

●

There is still no definite news of the release date of the Pavlova picture, *The Immortal Swan.*

●

JAMES STEWART the motion picture star turned to dancing to build up his weight and he became so good that he was selected to play the dancing lead opposite ELEANOR POWELL in *Born to Dance.* Whether or not Mr. Stewart put on much weight we can't say but we do hope that by trying to keep up with Eleanor he doesn't lose too much.

●

NANCY KNOTT and BORIS LAROFF danced to Bermuda on a Labor Day Cruise. Of course it was a coincidence that the wild waves were obligingly calm as glass while the dancers performed the classical adagio from *Swan Lake,* and then splashed joyfully again during their character number which could afford to be splashed about, but we like to think it was a tribute to the charming ballerina!

●

The Ministry of Labor in London refused permission to the Ballets de Monte Carlo Company to appear in Glasgow the last week in August. The producer of the ballets is RENE BLUM, brother of the French Premier. It was alleged that the visit of the French Company would prejudice the interest of the Vic-Wells Ballet Company, which started its season in Glasgow at the beginning of September.

●

ARTHUR FRAZER recently returned to Chicago from Denver, where he was vacationing, to start organizing his new company for Chautauqua.

●

HARLAN DIXON has been made a dance director for Warner Brothers.

●

TAMIRIS has been hard at work on the choreography for a new dance production for the WPA Federal Theatre Project for fall presentation. She is spending the remainder of the summer in Mohengan, Maine, but will return in time to aid in the staging of this new work.

●

CHARLES COLLINS, after completing his dancing engagement at the Roxy Theatre in New York, drove to Fredericks, Oklahoma, for a visit with his parents. From there he went to Saint Louis for a week's appearance in a Fanchon-Marco stage show and was joined in that city by his wife, DOROTHY STONE, for the celebration of their fifth wedding anniversary. CHARLES COLLINS played a return engagement at the Roxy Theatre the week of September 18 before reporting to work in Hollywood for his second film for Pioneer Pictures.

●

The Lathrop Strut, a new tap creation is being introduced at the Palmer House in Chicago by the LATHROP BROTHERS and VIRGINIA LEE. Scoring a hit in the same show is BENTLEY STONE the ballet dancer, and the ABBOTT GIRLS.

●

KYRA NIJINSKI will not make a concert tour of America this year as was announced in these columns. Her extensive booking has been cancelled due to the fact that she expects a visit from the stork sometime this fall. She married IGOR MARKEVITCH in Budapest in the early spring.

●

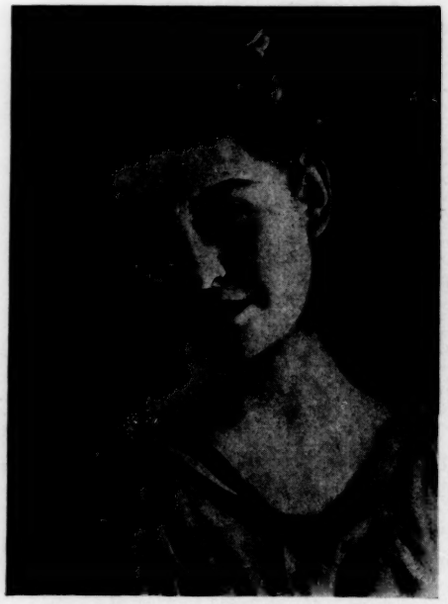
After touring New England in a repertory of ballets composed by its members, The Ballet Caravan closed the summer season with a weeks engagement at Walter Hartwig's theatre in Agunquit, Maine, where they opened on August 31 and played over Labor Day. This is the first time in dance history that a ballet company has played a week's stand from its own repertory in the summer season. The ballets presented at Ogunquit were: *Promenade, Harlequin for President, The Soldier and the Gypsy, Encounter,* and *Pocahontas.* During the season the company has played in Bennington, Burlington, Middlebury, Dorset and Woodstock, Vermont; East Hampton, L. I.; Keene and Claremont, New Hampshire, and Skowhegan, Maine. They were also featured in Lawrence Langner's production of *The Would be Gentleman* at the Country Playhouse in Westport, Conn.

●

Two audition boards, consisting of persons prominent in the dance world were set up by the WPA Federal Dance Theatre to examine more than 300 dancers who applied for the 100 jobs announced as the Dance Theatre's quota for the New York area. Auditions began August 19. Early reports were that only 16 out of 40 applicants were successful in passing the rigid examinations. Esther Junger, Gene Martel, and Edward Strawbridge, well-known concert dancers, Nadja Chilkovsky of the Dancer's Association and Lucile Marsh comprise the board to test non-ballet dancers. Among those invited to serve on this board who could not accept were, Ruth St. Denis,

(*Continued on page* 33)

SHIRLEY BRIDGE
(ANNA ADRIANOVA, *now!*)



Top—ANNIA BREYMAN *who has been dancing in pictures this summer; center—a trio of Albertina Rasch Girls appearing on the Viennese Roof, Hotel St. Regis, New York; below —the* READINGER TWINS, *who hail from Des Moines and are stopping the show at the Chez Paree, Chicago*

Fifth Variation
from AURORA'S WEDDING

Arranged for THE AMERICAN DANCER by

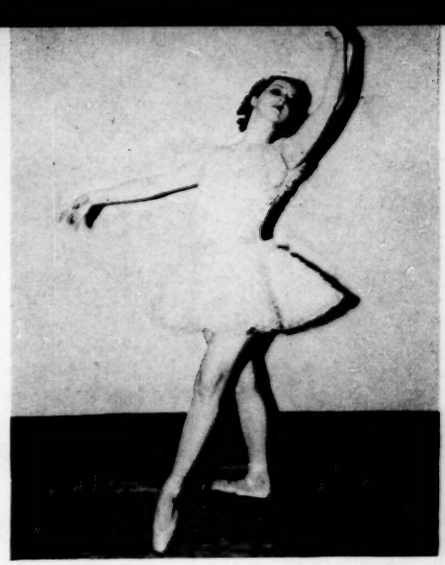
ELLA DAGANOVA

Illustrations posed by NINA WHITNEY.

Photography by ANDRE LA TERZA, Candid Camera-man for THE AMERICAN DANCER.

Music: *Dance of the Candy Fairy* from the *Nutcracker Suite*, by *Tschaikowsky*.

Beginning Pose (Illus. I)
Point left foot fourth position croise devant.
Hold pose four counts.
Step on left toe, develope right leg.
Repeat starting on right foot.
Step on left toe to arebesque croise, tombe.
4 Measures



I

IV

III

II

First Step
Bourree forward in diagonal, left foot front, count (and)
Point right foot effacer (Illus. II), releve on left toe—right foot frappe to knee.
Arms in diagonal—right arm low.
Repeat—Point right foot and releve.
Develope back to arabesque (Illus. III), turning to face left stage.
Arms in diagonal, right arm high—head toward right arm.
Back pas de bourree with right foot to left.
Repeat entire step to left.
4 Measures

Second Step
Step front croise with right foot (Illus. IV)
Six piques back on left toe in diagonal to left.
Slowly bring left arm up across body to high fifth position (Illus. V)—right arm held in fourth position.
Three back pas de bourrees starting with left foot—right—left.
On changing bourrees arms stay in second position.
4 Measures

Third Step
Repeat first step to right—to left.
4 Measures

Fourth Step
Glissade to right, step on right toe to first arabesque, facing right.
Twist on toe to left, bring left toe to knee—left arm in fourth position, right arm in fifth high.
Repeat three times.
Run in a half circle to left and finish with left foot pointing back croise, arms brushing skirt back.
4 Measures

Fifth Step
Front pas de basque—jumping with straight knees and starting with left foot.
Releve in fifth position—Repeat.
Arms circle down from over head and up to high second.
Bourree to left, bring right foot up to front of ankle, looking under left arm.
Looking under left arm, bourree to right, bring left up to back of ankle.
Repeat.
8 Measures

Sixth Step
Glissade to right. Step on right foot—turn on left toe to right, body fourth arabesque croise. (Illus. VI.)
Glissade to right—Step on right toe, bring left foot back croise (Illus. VII).
Glissade to left. Step on left toe to first arabesque tombe.
Run to left and pose with left foot pointing back—arms up to fifth position.
4 Measures

(*Continued on page* 39)

V

VI

VII

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Kujawiak (Polish)	Inca Princess (Amer-Indian)	Parasha (Russian)

NATIONAL DUETS

Pied Piper (German)	Furiante (Czecho-Slovakian)	Passapied (Old English)
In a China Shop (Chinese)	Canaries (Old English)	Cubanala (Cuban)
Furlana (Italian-Ballroom)	Galliarde (Old English)	Ivanushka (Russian)

CHARACTER SOLOS

Four Leaf Clover	Morning Star	Cherubs
Peggy's Bouquet	Golden Grain	Diddle Dee
Enfante Cherrie	Apple Blossoms	Flower of an Hour
Puck	Cap and Bells	Changeling
Vita	Golden Basket	Milk Maid
Field Flowers	Fleur de Lis	Ariel

CHARACTER DUETS

Cupid and Graces	Grapes and Flowers	In Early Spring
Maids in Mirth	Nymphs and Satyrs	

INTERPRETIVE and RHYTHMIC DANCES-DUETS

Pastorella	Friendship	Music Hath Charms
Over the Hills	Blossoming Boughs	Pyrrhic Dance
Golden Age		

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Song of Youth	Dance of Miriam	Illusian
Sea Foam	Eroica	Mountain Nymph
Pandora	Lily Nymph	Light of Heart
Golden Box	Hark, Hark the Lark	Flute Notes
Ivy Vine	Aurora	The Message
Dryad's Bacchanal	Herald of Peace	Conflict—Victory—Peace
Liberty	Evening Song	

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The New Season Begins

Summer vacations are just about over. This month finds student and teacher alike back to work at the studio. The season is on! These glorious Fall days are ideal for practicing and dancing. Cooler weather brings fresh vigor and new inspiration. Plans for the coming winter are begun in earnest—and we hope that you are planning, among other things, to contribute something of interest to this, your new department.

The Winning Title

Until next month we are without a name. Announcement was made last month of a cash award for the best name suggested. In the November issue the winner will be proclaimed and we will have a name—a prize-winner too! Did you send in your suggestion? Watch the announcements from month to month for the coming contests. You will want to win one of the valuable prizes offered by the AMERICAN DANCER.

Questions and Answers

Another interesting and useful feature begins in this issue entitled, "Who Knows?". For years, most students, their parents and teachers, seriously interested in dancing and its related arts have wanted to find out about something or someone that interested them particularly. The arts are so broad in scope that one person cannot possibly know everything. There are authorities in every branch of dancing who know their particular phase of the art thoroughly. We are asking those readers who know the correct answers to reply to your questions through these pages. If you have doubts about a certain technique (and who hasn't?), or if you want to locate an article you need, a book or even a decorative bit of statuary for your home or studio, if you want to know more about your favorite dance star, or locate a dancing friend, try "Who Knows?" for the correct solution and answer. And if you know the answer to any published question, be certain to send it without delay to the Contest Editor.

Worthwhile Awards

Although no prizes will be given for answering questions in the "Who Knows?" section, the regular monthly awards for contributions of merit are listed on this page. In addition there will be occasional "Special Awards" that will top them all. However, it is difficult to think of anything more desirable to a dance lover than another year or two added to your present subscription. The "Special Awards" will be announced at the time the competition is made known.

Students and Parents Invited

Contributions may be submitted by any person regardless of age or occupation. Students and parents are especially urged to send in their ideas, interesting experiences and problems. In a coming issue there will be a special contest for children under twelve years of age. Watch for it.

You Can Win

Naturally, not every contribution can be a prize-winner. There may be much of merit that for lack of space cannot be published. If you do not win the first time you try, it does not mean lack of talent. Your second or third attempt may bring you the coveted award.

Subscription Offer

If you do not get THE AMERICAN DANCER regularly and have to wait to read a friend's or a studio copy, the Contest Editor will help you to earn a year's subscription for yourself if you will write for information concerning our *Subscription Offer*. A little time and effort is all that is necessary to have your own copy delivered to your house or studio every month for an entire year.

ANNOUNCEMENTS

November Issue

The contest for a title closed September 20th. (See the September issue for details.) The selected name and the name of the winner of the $5.00 cash award will appear in the November issue. We are just as interested as you are to know who will have the honor of naming this new department.

December Issue

Here is *your* chance to join the contestants. No restrictions to limit your choice of a subject, the *Open Competition* for December gives you an opportunity to express yourself and try your talents in any way you wish. A poem, an idea cleverly expressed or a humorous incident, in fact, anything that will interest the readers of THE AMERICAN DANCER will be eligible to win the four attractive prizes if you send your offering to the Contest Editor before October 20th. Here is a "free for all" that you may enter regardless of subject or type of contribution. Perhaps a photograph or a snapshot of a dancer in action that you took during the summer will win in the *Open Competition;* or an interesting idea or experience; or a mother's viewpoint on dancing for children; or—well, guess we will have to wait until December to find out who wins and on what subject. Will it be you?

The Contest Editor welcomes suggestions and comments on present and future contests. We leave it to you to make this part of our favorite dance magazine interesting and useful to all our dancing friends throughout the country.

All contributions must be postmarked not later than midnight, October 20th.

"WHO KNOWS?"

T. M., Illinois: Where did the ballet originate?

B. J., Kentucky: Where can I purchase Practice Barres ready to install in a studio?

D. A., California: Can anyone suggest special exercises to prevent bulging or "knotted" muscles from dancing?

K. S., Wisconsin: What are the chief differences between the Italian, French and Russian styles of ballet?

H. W., New York: Where can I get a new or used copy of a little book entitled, "Famous People of the Stage"? The last section of the book is devoted to the art and accomplishments of Nijinsky.

AWARDS

The following awards will be made *each* month to persons submitting material, in connection with the contest announced, that is selected for use in this department.

First	Cash Prize of $5.00
Second	Two-Year Subscription
Third	One-Year Subscription
Fourth	Choice of: Autographed *Copy of The Story of the American Ballet, Ballet Is Magic, The Biography of Jack Manning*

Concerning Contributions

Address all communications for this department to the Contest Editor, THE AMERICAN DANCER MAGAZINE, 250 West 57th Street, New York City.

Submitted material cannot be returned to sender unless a stamped and self-addressed envelope is enclosed.

With your contribution enclose a separate sheet of paper on which you have written clearly your (1) name (2) address (3) occupation (whether professional, teacher, student, parent or interested reader) (4) correct age (if under 18 years) (5) kind of dancing in which you are most interested (6) name and address of your present dancing school.

The contest announced in this issue, for the month following the next, closes on the 20th of October.

Contributions will be judged by the Contest Editor according to (1) General Interest (2) Merit (3) Originality. Age will also be considered in making awards so that children will have an equal chance of winning any of the contests.

PIONEER RETURNS

(*Continued from page* 10)

years, and who would never have any cultural advantages, because of the inability of their parents to pay for lessons. So in her spacious home she started a school to teach them free of charge. She did not accept every pupil who applied, she could not. Only those whose ability made it imperative that they not lose this opportunity were chosen. Since then others who are able to pay have come to her, and they pay very well.

Maud Allan wanted these children to have a well grounded and thorough cultural training so she taught them all of the dance techniques that were right, making it possible for the students to develop in such a way that when they grow older and desire to choose which course they wish to take they will have had a basis upon which to choose. As she has a hundred students she wants each one to be capable of going in the direction he prefers.

She is not narrow in her viewpoint. She teaches ballet technique, and thinks tap is delightful when it is danced by someone with a rhythmic ability in that direction. Many of her children love tap dancing. She also teaches them musical comedy and stage dancing because she realizes that most of them must grow up to support themselves.

But the dance is only part of their training. They receive a thorough musical education as well as corrective speech and are trained in prose reading, poetry and drama. As the school goes on the required work is being extended and next year two languages, sculpture and painting will be added. She also teaches them costume design and stage management for some of the students may grow up to carry on that work.

She is thrilled and impressed by the eagerness of these children who come early for their lessons, dressed in spotless aprons and with faces shining. They have quite taken possession of Miss Allan and her home and speak of everything as "ours."

The school is now four years old and it has both indoor and outdoor theatres where she gives concerts and her students learn stage craft. The stages are equipped with lights and all the appurtenances of a regular theatre.

She admits that she would like to start an American school modelled after the plan of the one in England, which would give advantages otherwise denied to talented but poor students.

America has need of great unselfish artists like Miss Allan with ideals and the ability to carry them to fruition, and it is to be hoped that she will remain with us for a long time.

Rhythm Tap

by **BOBBY RIVERS**

Music: One-and-a-half choruses of any fast fox trot.

I.

Standard time step with standard break	8 M.

II.

Hop L, shuffle step R (Buffalo)	8-and-a-1
Flap L, flap R, step L back of R	and-2-and-3-and
Shuffle R, hop L	4-and-5
Step R behind L, shuffle L, hop R	and-6-and-7
	2 M.
Repeat	2 M.
Clap hands after second phrase for ct. of 8	
Step L, shuffle step R	1-and-2-and
Step L	3
Shuffle R, hop L, shuffle step R, stepping bkwd.	4-and-5-and-a-6
Brush back L, step L	and-7
	2 M.
Standard break R	2 M.

III.

Hop L, shuffle step R, lifting L ft. up behind R	8-and-a-1
Step L back of R	2
Step R in place, keeping legs crossed	3
Step L, making half-pirouette to do so, ending facing diag. upstage	4
Shuffle R, ball-change R-L	and-5-and-6
Step R around L, pirouetting to face opposite corner downstage (bandy twist)	7
	2 M.
Repeat	2 M.
Step on L toe for ct. of 8, and brush R ft. to R	
Four toe wings, brush step R across L, lifting L ft.	and-1
Step on L toe for ct. of 3, and repeat same for cts. 2-and-3-4-and-5-6-and-7.	
Buck R	8
	2 M.
Break: flap L, flap R	and-1-and-2
Flap L, ball-change R-L	and-3-and-4
Brush R, hop L, step R back	and-5-and
Brush L, hop R, step L	6-and-7
	2 M.

IV.

Two Buffaloes, L ft. up	8-and-a-1, 2-and-a-3
Leap L, shuffle R, hop L	4-and-a-5
Shuffle R, hop L	and-a-6
Shuffle R, hop L	and-a-7
	2 M.
Repeat two more times and leap on R for ct. of 8	4 M.
Break: 2 Maxey Fords of L ft.: 1-and-2-and-3-and-4-and-5-and-6-and-7	
	2 M.

V.

Hop L, shuffle R, hop L	8-and-a-1
Shuffle R, hop L, step R	and-2-and-3
Same on other ft.	4-and-a-5-and-6-and-7
Again as first	8-and-a-1-and-2-and-3
Mexey Ford L:	4-and-5-and-6-and-7
	4 M.
Repeat, pause for ct. 8	4 M.

VI.

Over the tops: Leap back on R ft., L in front as in a Buffalo	1
Leap L	2
Leap R	3
Pause	4
Repeat on other side	5-6-7
	2 M.
Shuffle R, hop L	8-and-1
Leap back on R, L in front, leap L, leap R	2-3-4
Leap back on L, R ft. in front, leap R, leap L	5-6-7
Pause	8
	2 M.
Repeat first 2 M. of this step	2 M.
Clap hands for ct. of 8	
Break: jump on both feet	1
Double pullbacks L-R	6-7-
Ending with feet together, head bows on afterbeat	8
	2 M.

DANCE EVENTS

(*Continued from page* 14)

mission is open to the public with a free-will offering. Their programs have been growing in importance, and this summer they have given a series of the most outstanding and significant dance events on the coast. Their programs have been representative of the best of the younger artists as well as such well known names as Maud Allan. It is to be most eagerly hoped that the response has been such that they will continue to offer such excellent programs, and in such event may very well become known as the summer dance center of the coast.

Owing to the distance I was unable to attend all of the dance concerts, but I did attend the concert given by Myra Kinch and her dance group.

I am always distressed to see a dance group working with only a piano for accompaniment, but the masterly playing of Manuel Galea who is also a talented composer made the lack of an orchestra less noticeable than usual.

They presented a long and diversified program which showed the broad interests and conception of the choreographer.

The assisting dancer was Clay Dalton who showed himself to excellent advantage, being masculine, with fine restraint and good technique with a real dramatic sense of values.

Of Myra Kinch herself I must say that I was moved as I have been by few dancers. She has everything a modern dancer should have, breadth of vision, technical skill above the average, emotional pantomimic ability; and this artistry is not restrained in any way. She has a fluid, lovely body, expressive face animated by the dramatic intent of her dance, and she has not lost her sense of humor. She has a fine feeling for satire and the taste not to overdo it.

There were two long numbers on the program. Two dances from *Theme of Expansion* (An American Exodus) with music by Manuel Galea. This was in two parts, *Trek* and *Festal Rhythm*. This number is among the very few dances of this type which really stir the emotions as being thoroughly American in viewpoint and conception. It evoked a depth of feeling rarely aroused by such a dance and I hope they are planning upon enlarging the theme. This was danced by Miss Kinch and Mr. Dalton assisted by the group.

The second number was *Renascene*, also with music by Manuel Galea. This was in six parts. *Preamble, Voice of the Tempter, Processional, Repentance, Invocation*, and *Apotheosis*. The soloists were Myra Kinch and Clay Dalton, and the leaders were Edyth King and Genevieve Wright.

This number was undoubtedly built upon a Biblical subject. It was very religious in feeling, at times deeply stirring, and the costumes added to this feeling.

The group work was not always clear and clean cut in its movements, but all in all it was a memorable concert and it is hard to understand why such an artist is not seen more often.

St. Louis, by Lonie Mae Adams

Harriet Hoctor, Municipal Opera, August 3-16.

Harriet Hoctor has again proved her artistry both as an outstanding ballerina and a choreographer. During the first week she presented her already famous *Night Flight Ballet* which she arranged for last season's Ziegfeld Follies with the aid of George Balanchine. Danced with a stage setting representative of the Aviation Age, the ballet was startlingly beautiful and effective.

The second week, for the production of Noel Coward's *Bitter Sweet,* Miss Hoctor presented a new number, *Ballet Fantasie,* arranged by herself especially for this occasion.

The spacious Municipal Opera stage was set and lighted for a party. Twenty-four girls of the corps de ballet, dressed in pale blue costumes, after dancing in line formation, sank slowly to the floor with bowed heads. Into this setting Miss Hoctor rises slowly, a glimmering sheen in the moonlight and seems to float into the room through French windows in the rear. After a succession of leaps and turns about the stage, she sweeps into her famous backbend and bourrees backward and forward the full width of the stage several times. Then as she slowly rises into position and the corps de ballet again goes into action, she abandons herself completely to the spirit of the party, sweeping from one end of the room to the other with arms outstretched as though to gather in the magic beauty of the moonlit night. With the closing strains of the music arranged and directed by George Hirst, the fairy-like figure disappears into the night as noiselessly as she has come.

Miss Hoctor's arm movements are at all times gracefully and artistically beautiful, and play an important part in her dancing. One has only to see her dance to know that she is completely imbued with the love of her art.

With a group of four giant trees forming a natural background ,and with the stars for a roof, the stage of the Municipal Opera is a particularly appealing setting for ballets in the summer.

Fokine Ballet—Randall's Island Stadium—For one week beginning August 31.

Once again the ubiquitous Mr. Michel Fokine presented his prolific ballet dancers to New York audiences. This time on the mammoth semicircular stage of the recently built Randall's Island Stadium.

The program consisted of one small ballet, danced to the bucolic strains of Franz Lizsts' Second Hungarian Rhapsody and interpolated, rather superfluously, into the second act progression of the Shubert's *Blossom Time*. This diffident and somewhat colorless display of interpretive rhythms, just didn't at any time seem to "come off." The exact reasons for this are somewhat obscure. This ballet is undoubtedly one of Fokines' lesser efforts and the choreography seemed uninspired, quickly put together and without design. The effectiveness of the dances would unquestionably have been felt to a far greater extent in different surroundings despite the geometric landscaping—the shimmering fountains—the langorously graceful swans. The costumes, for instance, were gay and colorful (quite in unison with the spirited tempo of the music) yet their essential effectiveness was entirely lost in the perfunctory execution of the dances —in the gargantuan proportions of the great stage.

The Randall Island Stadium is certainly not an ideal setting for the delicately intimate beauty of the ballet. No choreography, at such a distance, could possibly divulge itself with any marked degree of clarity. The performance seems vague—indistinct.

News items should be sent promptly, as late information cannot be used. Photographs should be glossy prints, not snapshots, and should have, on their backs, clear details as to name of individual, name of school, etc. Photographs cannot be returned.

Readers are welcome —write in as often as you have news.

Student and Studio

Left—Rosalind Hupp, of Streator, Illinois, presented these students in her recital. Right—Acrobatic pupils rehearsing in the Dorothy Donelson Studio, Little Rock Arkansas

Eastern News

● NEW YORK CITY—According to Philip S. Nutt, president of the American Society of Teachers of Dancing, *Swing,* the latest ballroom dance craze, will not last beyond the Winter season. *Swing* was taught by Donald Sawyer, New York instructor, during the fifty-eighth annual convention of the society at the Hotel Astor the week of August 24. Another popular dance number taught by George W. Lipps of Indianapolis, Ind., was the *Musical Comedy Rhumba.* During this dance, a large red handkerchief is held in the left hand. One step of the dance is called *Walking The Dog;* another is *Snake Hips.* Modern dancing of the angular type was comparatively unpopular. William Souder of Bridgetown, N. J., explained this by saying the small towns find it too "advanced" (?) The teachers don't want to bother learning it, since their pupils and their pupils' parents do not want it.

●

Of interest to modern dancers. The Dancers' Association keeps itself busy organizing parades for peace. The New Dance League School finished its summer courses successfully. Teachers were Lillian Shapero, Ruth Allerhand, Sidney Stark, Nessie Breines and Peggy Kelly. Besides modern dance, pupils were taught ballet, tap, percussion, eurythmics and group dancing. The New Dance League will present its best experiments to political Washington following a national tour scheduled to begin in January with Nadia Chilkovsky, Bill Matons, Anna Sokolow and Jane Dudley. Plans are already under way for the second Dance Congress and Festival to be held next year. The last one netted $1,500, of which $477 went to the New Dance League.

●

Paul Mathis, well known dancer and teacher formerly with Ruth St. Denis and Ted Shawn, has spent a busy summer preparing a new studio in which he will be installed about the time this issue goes to press, although its official opening is scheduled for October first. When completed the studio will be among the finest in the city. The school will offer all types of dance training, each department being headed by a prominent specialist.

●

The New York Society of Teachers of Dancing will re-convene with its first open meeting of the season, on September 20. The Hotel Astor is the organization's permanent meeting place. After the September session, meetings occur on the second Sunday of each month.

●

Agnes Boone spent so much time studying the Hula and enjoying the sunshine in Honolulu, where she was a guest this summer of her brother, Lt. Commander Frederick Boone, U. S. N., that she was forced to make the return trip from San Francisco to New York by plane in time to re-open her Scarsdale Studio and fill professional engagements.

●

It is announced that Daisy Blau is to inaugurate a dance column in the New York Jewish Examiner, a paper printed entirely in English and said to have a national following. Miss Blau will cover dance recitals in the metropolitan area.

●

Eddie Sinclair wound up a busy teaching season during which he was on the faculty of the courses offered by Donald Sawyer, Albertina Rasch, Lucile Stoddart and the D. M. of A. by teaching at the Boston Convention. Sinclair is reopening his New Jersey Studio the end of this month and will conduct classes there in addition to his regular New York courses.

●

After a summer spent in England where he arranged several ballets for opera, Boris Novikoff returned to this country to reopen his school and to commence rehearsals for his Russian-American Ballet Company. Last season the company gave performances in Boston, Newark, some West Coast cities and some in Canada. Among the most popular ballets presented were: *Americana; Radio Television Art; Sleeping Beauty; Nutcracker Suite; Russian Fair; Coppelia;* and *Reign of Terpsichore.* Modern symphony dances were also included. A new repertoire will be preinto a mad whirl, the whip cracks with a New York opening after Christmas.

●

Muriel Abbott of Chicago visited the Fred Le Quorne studios, while she was in New York recently, as did Fred Otto, of Rochester.

●

Addi Prohashka, well known pianist of the Angel Cansino studio is scheduled to give a concert at the Barbizon-Plaza late in November.

●

Commencement exercises, featured by the graduation of four students from the Chalif School, took place in the school's auditorium on August 21. The graduates are: Lydia Golini of Providence, R. I.; Roberta Perry, of Syracuse, N. Y.; Peggy Smith, Madison, N. J.; and Olga Yarmchuk, Berne, N. Y. The Alumnae Gold Medal for general excellence, was awarded to Roberta Perry, and the Chalif Gold Medal for general excellence was awarded to Una Bell Howard. A program followed the exercises.

●

Carlos reports a total enrollment of 876 during the summer months. This included teachers from every state in the Union, a hundred teachers from Canada and others from Scotland, England, France, Holland, New Zealand, Bermuda and Hawaii.

●

Jack Manning, pioneer in the teaching tour field, enjoyed an enforced rest after the most strenuous summer of his career, and is now eagerly awaiting the starting gun that will mark the beginning of his fourth consecutive tour. The Mannings do about nine thousand miles of tap teaching per year!

●

Mikhail Mordkin intends to produce several

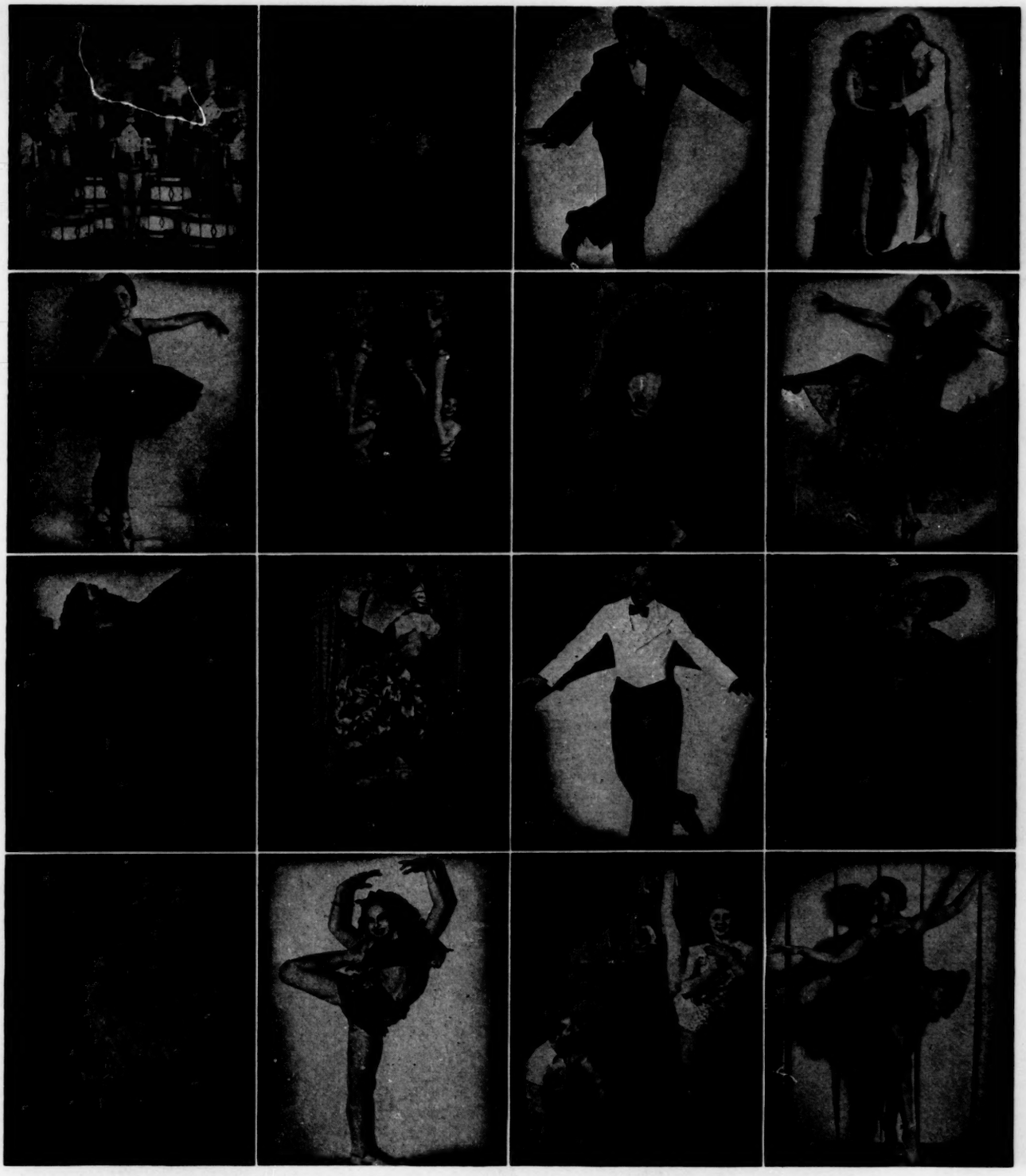
Top row, left ot right: Erica Ransome's students, of Toledo, Ohio, as they were presented in recital, recently; JEAN MARINE, *talented acrobatic pupil of the Billie Gudie Studio, Allentown, Pa.;* CHARLES MONTAL, *director of the O'Rourke and Montal Studio, in San Francisco;* ROYA WALKER, *of Holyoke, Mass., and partner*

Second row, left to right: ELEANOR TIMM, *pupil of Ruth Adams, Oakland Calif.; An adagio quartette, pupils of Grace Bowman Jenkins, of Decatur, Illinois;* VIRGINIA HAGLEN *and* E. CLAYTON KENDA, *pupils of Janet C. Atkins, MacPhail School of Music, Minneapolis, Minn.;* ELVIE SWAIN MOOR, *instructor at the Gary Ford Studio, Jacksonville, Florida*

Third row, left to right: Teacher who is now at the Hollywood School of the Dance; Gladys Kochersperger, head of her own school in Merchantville, N. J.; Prof. Milo Lum, popular dancing instructor and magical entertainer of Honolulu; BILLIE RICE, *pupil of Winifred Salmon of Seattle, Wash.*

Fourth row, left to right: Biba Shields, who heads her own school in Duquesne, Penn.; a talented young pupil of the Shoemaker Sisters Studio in San Francisco; in the classroom at the Ivy Ford Studio, in Oakland, Calif.; MIRIAM OLDS, *advanced student of the Virgilene Simmons Studio, Lansing, Mich.*

Left—DEE COLLEY, *a popular toe tapper of the Pauline Kirkpatrick School of Nashville, Tenn. Center—A recital group from the Laird School, Birmingham, Alabama. Right*—MARY JANE KERSEY, *who heads her own school in Portland, Oregon*



ballets during the forthcoming season. Preparations are under way now with the first which is to be *Sleeping Beauty*. Two of his pupils, Lucia Chase and Viola Essen danced in numbers arranged by Mordkin in the Animated Magazine presented at Narragansett this summer. Installed in his own new studio, Mordkin expects an intensely busy fall season.

●

Helen Grenelle, formerly premiere danseuse with the Chicago Civic Opera, Fokine's famous *Rose Ballet* and in the Broadway production of *Vagabond King* and many others, and later head of the dance department of the Kansas City Conservatory of Music, is now in charge of the ballet department at Wayburn's.

●

Ruth D. Barnett of Brooklyn, one of the Charter Members of the D. T. B. A., reports her school reopened in September. She specializes in tap and ballet.

October 5 is the opening date set by Katherine A. Woodworth for the opening of her school in the Bay Ridge section of Brooklyn.

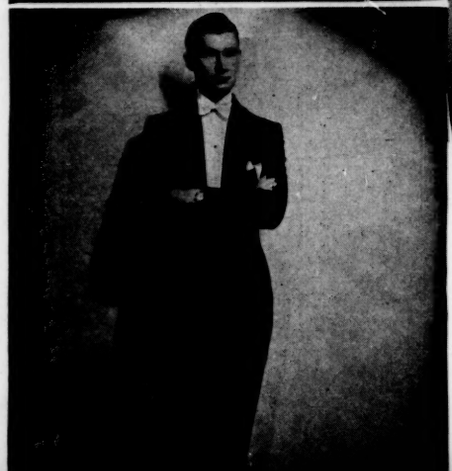
●

Mme. Marie Yakovleff moved her school at the close of the summer to new and larger studios.

● SYRACUSE, N. Y.—A new sensation in the form of a wild Whip Dance, difficult of execution and physically strenuous, is being performed by Patricia Guetig, graduate and assistant teacher of the Norma Allewelt School of the Dance and Its Related Arts. Consisting of mad movements to the accompaniment of a cracking whip, the dance goes into a mad whirl, the whip cracks with a sound like a pistol shot and the entire effect gives the spectator a thrill of wild exultation. The Allewelt School opened officially for the fall classes September 14th. Miss Allewelt taught at the D. T. B. A. convention in New York during the summer.

● HUNTER, N. Y.—The dancing at Camp Mayfair was in charge of Helen Anitra Flower, director of the Kew-Forest Studio of Allied Arts, Forest Hills, L. I. In August the Campers participated in "Dance Fantasies of 1936," arranged and directed by Miss Flower.

● BUFFALO, N. Y.—Edith Czarezynski



Top center, LOWELL WINTON *of the* DANSYLVIANS, *San Francisco; extreme left,* ROSALIE ALBERTS, *who danced at* D. M. *of* A. AMERICAN DANCER *Night;* NICHOLAS TSOUKALAS, *popular Chicaago teacher who is now giving concerts in Greece;* HELEN STEINMAN, *another well-known Chicago teacher;* GUY MARTIN, *who danced at recent* D. T. B. A. *banquet in New York; above right,* VIOLA ESSEN *who danced this summer at Narraganset with Mikhail Mordkin dancers; lower right,* PATTY GUETIG, *pupil of Norma Allewelt, of Syracuse, in an unusual action picture*

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wishes to see more acrobatic photographs published. Her daughter, Edith Marie, nine years old, is studying acrobatics with Sascha Piatov.

●

Baby Betty Harsch, tiny acrobatic dancer of the Bernett Dietsch Dance Studio, danced on a program presented for the Chicago Association of Dancing Masters during their recent convention at the Congress Hotel. Her age was given as four years and six months.

● FLUSHING, L. I.—That "dancing is no longer considered a mere finishing touch in the grooming of a debutante, but it is now a fundamental part of everyone's education" is the theme of this season's announcement just received by this department from the Lindsay and Mason Professional School of Dancing. 'Longuyland' being cooler than New York, classes were started by Lindsay and Mason early in September with an ample quota of students.

● ITHACA, N. Y.—The Deans, Marion and William, who have been operating studios in New Hartford and Utica, will open a new studio in Ithaca this fall. Following a late Spring recital, they joined the staff of the Mohawk Drama Festival, Marion Dean dancing in the Marmein's ballet in *The Imaginary Invalid,* and William Dean assisting in the direction of Edgar Lee Masters' world premiere of Moroni.

●

● ALBANY, N. Y.—Oscar and Gertrude Hallenbeck reopened their studio September 8, with branches in Loudonville, Rennselaer, Coeymans, Delmar, Elsmere and Lathams, opening September 14. In addition to the Hallenbecks, the faculty this year includes Jack Nordell, Mary Dunn, Agnes Border, assistant ballet master, and Jane McMahon and Janet Lovely.

●

● JACKSONVILLE, Fla.—The Gary Ford Revue under the auspices of the Jacksonville Pan-Hellenic Association scored a hit at the Morocco Temple. Some very interesting numbers were presented by the pupils of the Gary Ford School, among them such outstanding numbers as "The Codfish Ball" with an ensemble of Gold Fish, Antics of the Crab Family and The Bluefish Turned to Jazz. A modern number entitled "Behind Office Doors," with an office setting, included a Porter, danced by Edmund Teeter, Stenographers by The Florida Girls, Private Secretary by Mary Thomas, The Boss by Louis Fendt, The Wife by Evelyn Boote.

● ST. AUGUSTINE, Fla.—Lilian MacGregor, who is quite well known in New York dance circles, is now teaching in the beautiful little city of St. Augustine and reports a very satisfactory enrollment for the coming season.

● NEWPORT NEWS, Va.—Charles Henkel and Miss Douglas Humphries give a special rate to pupils enrolling on the opening date of the school and advertise classes for "The Beginner, The Dancer, The Teacher."

● FAIRMONT, West Va.—Mrs. George Morgan, Jr. of the Morgan Studios and her assistant, Lucille Benoe, studied in New York a good part of the summer and expect to return to the Metropolis during the Xmas vacation period.

● BETHLEHEM, Pa.—Instead of two meetings a month, the Dance Crafter's Club of the Marjorie Berlin Fink Little Studio of Dance Arts, will only meet once a month this season, but each meeting will be distinguished by an interesting guest speaker. One of the honored guests and speakers will be Miss Fink's first dancing teacher, now in her seventieth year.

● PITTSBURGH, Pa.—Between them, Mr. and Mrs. Jack Bowman have studied in practically all the principal schools in the United States and Europe. Enrollment for the current season in their Wilkinsburg Studio took place on September 12.

Gene Kelly spent the early part of his summer in Hollywood, and rumors say that he could have stayed for picture work if he had desired. Screen tests were favorable—and so were his taps!

● HUNTINGTON, West Va.—Last fall Mary Virginia Rowley and Cora Ella Felix joined forces to form the Rowley-Felix School of Dancing. The merger has proved successful and to mutual advantage despite the very cold weather and the flood. Many teachers may wisely follow their example in smaller communities where competition is foolish, studio rentals are high and advertising expensive. An adorable youngster, Patricia Ann Brown, won the offered scholarship prize this year for selling the greatest number of tickets to the school recital. Miss Rowley would like to read more articles illustrating the values of dancing lessons. Have you any suggestions? Like most teachers, she finds a school Bulletin Board containing articles of interest clipped from the AMERICAN DANCER MAGAZINE a great aid toward educating pupils and parents in the value of dancing lessons.

● CHARLESTON, West Va.—Helen Cox Schraeder, who recently graduated from the C. A. D. M. Normal School, operates three dancing studios. One in Logan, W. Va., one in Williamson, and the third in Charleston. For the past two years Miss Schraeder has had a professional group, and a kiddies' revue, performing at various theatres in West Virginia and Kentucky.

● GLOUCESTER, Mass.—Mary E. Delaney announces the beginning of her fall classes in October. This will mark the beginning of the eighth season of instruction in ballet, tap, acrobatic and ballroom.

● CONWAY, N. H.—Elizabeth Durell of Atlantic City, N. J., appeared in a benefit recital at the Barnstormers Mill Theater in Conway, N. H., during August. She has appeared for several seasons as premiere danseuse with the Cosmopolitan Opera Society. Miss Durell states that her aim is to blend music, costume and dance into a rhythmic entity which will give her audience an appreciation of the music to which she dances and of the characters she portrays.

● NEW BRUNSWICK, N. J.—Dorothy Whitman, Peggy Booth, Olive Dahmer and Edith Huntley are among the outstanding pupils of the advanced tap dancing class at the Christie-Brown School of Dancing.

● HACKENSACK, N. J.—"You are invited to witness a 'Typical Class'" is the theme of a most attractive booklet issued by the Shaw Studios of Dancing and Allied Arts for the purpose of acquainting parents with the importance of dance training for the child during its formative years. The booklet is illustrated with photographs showing the beauty and dignity of the studios. Opening for the fall term on September eighth, indications were that the enrollment would far exceed that of any previous season. The faculty includes Vivian Ford, for ballroom and ballet, and Georges Maniloff for acrobatics.

News of the Mid-West

● FT. WAYNE, Ind.—Virginia Dare has been doing club work in Chicago for a full year. She has had all her training in the Violet Reinwald School in Fort Wayne, Indiana. Her record is equalled by the Schauer Sisters, Helen and Margaret, from the same school.

● INDIANAPOLIS, Ind.—The Stockman Dance Studios have opened the doors for the eighteenth annual season. Branches are maintained in Chicago and elsewhere with a faculty of eleven instructors who are specialists in their particular type of dancing, inciuding Bobby Rivers, Miss Endora B. Johnson, Miss

The Valse de Ballet, a colorful number in "A Night of Glamour," presented in Kansas City, Missouri, by the Flaugh-Lewis School Left to right—front row—PEGGY SHRADER, LOUISE WARNER, DONNA FRANCES DAVIS, DOLORES SCHAEFER, MARILYN FRANKLIN, PATRICIA MORAN, BETTY LOU LYON, MARJORIE LEE MERING, SARA JANE CLARK, MARILYN HARDIN, BABETTE JONES, *and* VIRGINIA TEANEY; *second row* —LOIS ARDEN MITCHELL, BILLIE SUE SCREECHFIELD, PATTY CASEY, JEAN CASEY, JOAN JULL, LOIS JEAN NODELL, ROSE MARIE CAROLLO, ORLENE BLATTLER, BETTY ANN HAYES, MARY LOU METZLER, RUBY LEE PAYNE, *and* RUTHELENE EATON; *third row*—BOBETTE LEWIS, PATTI SHRADER, SUZANNE CASEY, PALMA LEE FITZGERALD, FRANCES JONES, MARY ELLEN CASEY, BARBARA WOOD, IRMA FAY EKBERG, LOA OPITZ, BARBARA LAMBERTON, SUZANNE SCRUGGS, *and* SHIRLEY BURKHARDT; *fourth row*—LOUISE ERATH, MARION ENGGAS, KATHERINE HUNTER, PATTY LESTER, GLORIA STEED, MARILYN SCANDRETT, MARY DEAN MOSS, MARY ANN KABAKER, BETTY JEAN HOVEY, JOAN HISE, CARLONA CHANDLER, BARBARA JANE MEYER, MARY LOUISE BRAUNAGEL; *back row*—JANE NEWCOMER, TESSIE DONNELLY, NELL JANE ROGERS, MARY BETH SIRES, BETTY WOLER, ROSELLE STOUT, JANIE STRAUS, MARGIE GROLL, LA RUE KEMP, JEAN JONES, *and* DORETTA PETERSON

Dorothy Kizer and Miss Mary Gordon Perkins, all members of the Chicago Association of Dancing Masters. Kenneth Stockman, young son of Louis Stockman, the director, assists his father as a demonstrator. The studios predict that this season will be the most successful since their establishment in 1919.

●

Lucia Wild has taken over the Peggy Lou Snyder Studio and redecorated it throughout, installing showers, enlarging dressing rooms, and turning it into one of the most modern in equipment in the city. The walls are done in blue and silver, and the ceiling starred in silver.

● ASHTABULA, Ohio—Evelyn Tilley presented a dance version of "A Midsummer Night's Dream" at her last studio recital. Her training was received from Serge Nadejdin of Cleveland, Ohio.

● DAYTON, Ohio—Julianna Horstmann, of the Juliana Dancing Academy, who has just returned from California where she studied with Fanchon and Marco, finished off her summer with a boat trip through the Canal. On her arrival in New York she was met by her assistant teacher, Vera Barber of Eaton, Ohio, who had been in the Big City studying with Ella Daganova, John Lonergan, Sara Mildred Strauss and Bill Fables.

● CHICAGO, Ill.—Gladys Hight has plans for her personally conducted European Teacher's Course practically completed. Beginning in June 1937 the dancers and teachers leave for the dance centers of Europe with Miss Hight, who has been to Europe several times and knows the foreign field thoroughly. London, Paris, Holland and the Netherlands are on the schedule. We imagine there will be fun as well as work aboard the S.S. Hight for those who can arrange the trip.

●

The Cinderella Little Theater and School of the Dance, opening for fall classes September 22, promises some very interesting children's performances through the season. Director Estella Flanders Green has studied with internationally known dance artists, is a graduate of the School of Speech, the American Conservatory of Music and the Pyre School of Acting.

●

Fidgety Feet was the title of the highly successful revue in which MARY ELIZABETH FASSIG, Wheeling, West Virginia, recently presented her pupils. Outstanding among the dancers were PEGGY MOYLE, JO CLAIRE STALNAKER, EDNA MAE ALEXANDER, DOROTHY JEAN DIETRICH and PATTY McFADDEN. Miss Fassig later attended the Dancing Masters of America Convention in New York and then departed for a Southern cruise.

● CHAMPAIGN, Ill.—Thelma Leah Rose has the interesting task of teaching large ballroom classes from the Chunute Flying Field fifteen miles from Champaign, where she teaches in her own studio.

●

Grace Bowman Jenkins who now has a studio in Chicago as well as her original school in Decatur, is instituting a series of Sunday teaching trips to strategic points where teachers can gather for a day's intensive acrobatic training. The course will include limbering and stretching, tricks, adagio and routines.

●ST. LOUIS, Mo.—The Fanchon-Marco School of the Theatre gave their annual Steamship Revue on the S.S. President Saturday afternoon, August 29. Among students presented in tap features were: Lavernie Smith, Jeanne Archibald, Carolyn Brim, Peggy Braxton, Bonnie Clogston, Neva Elliott, Eleanor Lewis, Charlotte Proctor, Lucille Parker, Florence Tegethoff, Helen Urban, Charlotte Urlaub, Geraldine Wehe, Elizabeth Borgsteadt, Rosemary Greer, Madge Haskins, Mary Kristo, Ellorie Levinson, Elva Rossell, Thelma Warner, Robert Gannon, Stanley Jackson, Jerry Kluge, Bootsy Weinstock, Ginger Lee, and Ilda Zaenglin.

Ballet dancers were: Clemie Birsner, Betty McClure, Doris Padgett, Thelma Peake, Sophie Sheiblatt, and Virginia Zellich.

Dot Hesse showed talent in her *Lovely Lady Acrobatic Waltz*, and little Anita Jane Mouser was excellent in a Carioca number.

Only the senior and advanced pupils are presented in this revue.

●

FRED LE QUORNE announces a supplemental Normal School teachers course to be held immediately after Christmas. The faculty will be headed by MR. LE QUORNE in all forms of exhibition dancing; THOMAS RILEY instructing in ballroom technic; ADOLPH BLOME as ballet master, and EDWARD MACK for tap dancing. The first three of these instructors mentioned, LE QUORNE, RILEY and BLOME, were members of the faculty convention of the DANCING TEACHER'S CLUB OF BOSTON September 15, 16, 17 and 18.

●

ELLA DAGANOVA, KARL PETERS, THOMAS PARSON and BERNIE SAGER are announced as teachers for the one-day open session which the DANCING TEACHERS CLUB OF CONNECTICUT has scheduled for September 27. The course will be given in the ballroom of the Bond Hotel, Hartford.

● INDEPENDENCE, MO.—Ed Hall, of the Ed Hall School of Dancing has turned his school over to Dorothy Roberts for the next year, while he is appearing in *White Horse Inn,* soon to open at New York's Center Theatre. The school will retain its name. Enrollment has already started and the next year looks very promising.

●

George Murry has been presenting his pupils in a series of out-of-door recitals during the intense heat. On a large stage in the garden back of the Murry School the pupils entertain their families and friends each Monday night.

●

The terrific heat which has driven so many St. Louisians north for the summer caused many dance studios to close for a few weeks. Edward Aquado, who closed his studio a few weeks ago, reopened September 8.

● KANSAS CITY, Mo.—Helen Sullivan and Marcella Gillespie attended the C. A. D. M. Normal School and Convention in Chicago, and will be remembered as two very charming and capable young women. Both girls had a professional career in New York before going into the teaching field. Miss Gillespie specializes in ballet, not only as an art in itself, but as the necessary foundation for other types of work as well. Miss Sullivan teaches musical comedy dancing and acrobatic work. In discussing acrobatic work, Miss Sullivan stated that in her opinion the Arabian technique which emphasizes smooth, effortless and rythmical performance, was the one method of bringing acrobatic work into the field of the theatre as an art truly meriting wide appreciation.

●

MARY ANN KEIR has just opened her new studio which she calls Heather Inn, in Overland Park, a suburb of Kansas City, Kansas. She also teaches in Olathe, Kansas.

●

ANN CAVANAUGH of Kansas City, Mo., presented her third annual recital at the Ivanhoe Temple recently. 1700 people attended.

● MERIDIAN, Miss.—One of the most popular young couples at the C. A. D. M. Convention was Andy Quaid and his wife Ruth. Andy was Judge on the Board of Elections, and also made Regional Director for the state of Mississippi. During Convention week, Veronine Vestoff requested him to act as demonstrator in his ballet classes.

The Quaid School in Meridian is well known for its professional group who appear in local hotels and night clubs. Mrs. Quaid specializes in kiddies, and while Mr. Quaid teaches all types of dancing, he has main-

Pupils of the GERALDINE HOFFMAN *Studio, Buffalo, N. Y., as they appeared in the school's annual recital.*

tained ballet as the essential foundation for any real accomplishment in the art.

●

CLAUDIA DRUSHKE presented her dancers in a distinctive *Dance Exhibition* at the Davidson Theatre, Milwaukee, in two consecutive performances, Saturday night and Sunday matinee, June 6 and 7.

● SANTA FE, New Mexico—Helene Mareau returns from a summer on the West Coast to reopen her school. She studied with her former balletmaster, Adolph Bolm, and also took the teacher's course and extra professional work at the studios of Fanchon-Marco in Hollywood.

●

EVELYNNE BREAU reports a most successful season in her new studio in Des Moines. Her closing recital was enthusiastically received by a large audience.

● LITTLE ROCK, Ark.—Dorothy Donelson is proud of *The Donelson Foursome,* who, after completing an engagement at the Cleveland Exposition, have left for a trip to Paris via the Edgewater Beach Hotel in Chicago . . . also of Martyn and Margo, a young ballroom team trained by her and now dancing in Winnipeg, Canada.

● DALLAS, Texas—Aron Tomaroff graciously gives THE AMERICAN DANCER credit for the success of his first summer teacher's course in Dallas. He reports that the enrollment far exceeded his fondest hopes and that teachers came from Nebraska, Arkansas, Oklahoma, Kansas, Tennessee and all parts of Texas to study with him. Following the course Mrs. Tomaroff returned to New York for a brief visit with her two sons. The Tomaroffs report that Charlotte Alquist, a pupil in their former New York studio, is now with a Chester Hale group on the road.

● BEAUMONT, Texas—Within four days of their return from a busy summer spent in New York where Miss Judith Sproule was a member of the D. M. of A. faculty, the Sproule Studio presented its pupils in ten programs! In addition to that, two programs were presented for a Masonic group meeting in Beaumont, and two programs were given for a hotel association convention in session there. Jane Lugenbuhl, popular assistant in the school who danced at Radio City Music Hall during her sojourn in New York, was met at the train and accorded an ovation by the American Legion Drum Corps of which she is an honorary member.

●

For the past year IRENE JOY of Abilene, Texas, has been appearing in night clubs with a girl partner.

West Coast News

● SAN FRANCISCO, Calif.—The *Chickens Ball,* reminiscent of the turn of the century, took place at the Dreamland Auditorium. The film's version of the famous *Chicken's Ball* may be seen in the current movie, *San Francisco.*

●

Mr. Charles Montal of the O'Rourke-Montal Studio is planning to present a teacher's course in San Francisco next summer. He will teach a Rythm Buck routine at the 1936 Convention of the California Association Teachers of Dancing.

● OAKLAND, Calif.—The Ruth Adams Dance Studio will be busy this fall presenting programs, among them the annual *Bushrod Old Timer's Day* at Bushrod Park, where the kiddies from the studio will dance. Ruth Adams will also be chairman of the Tap Dancing Competition Committee. All the larger studios in Oakland will compete for a trophy.

● REDLANDS, Calif.—The famous Redlands Bowl again presented the Ernest Belcher Dancers in a dance program of unusual merit. The *Moonlight Ballet,* with dancers costumed in varied shades of blue ballet dresses closed the show brilliantly. Belcher's featured dance artists were: Marjorie Belcher, Louis Hightower, Crane Twins, Margaret Westberg, Eloyce Paul, Pauline Edwards, Anita Louise Driggs, Beverly Payse, Betty Orth and Dorothy Dean.

● LOS ANGELES, Calif.—Ernest Belcher's *Eight Grade System* has been officially adopted by the College of Colorado as a credited course in the college and school system. This method of teaching has been used by Belcher since he first opened his school in LosAngeles and was presented in THE AMERICAN DANCER in a series of 27 articles commencing January, 1931.

●

Max Otto of the School of Modern Dance, former first dancer with the Berlin State Opera and honor student with the Wigman school, is closing a successful summer teaching at the Perry-Mansfield school in Colorado.

●

Miss Dorothea D'Anton, dance teacher formerly of Honolulu, entertained the Governor of Hawaii, who is visiting in Los Angeles.

●

Johnny Boyle, well-known tap dancer and former partner of Jack Donohue, has been in Hollywood giving a special course at the Edith Jane School.

●

Aida Barona has returned to Hollywood and plans to teach a limited class of talented students.

●

Lodena Edgecumb, teacher in Vallejo, California, has been in Hollywood for the summer studying.

●

Miss Arnold of the Hirsch-Arnold School in San Francisco has been a summer student in Hollywood.

●

Maria Bekefi has been presenting an unusually interesting course in advanced Russian Ballet technique.

●

During the summer Normal School at the Fanchon-Marco School in Hollywood there were enrolled fifty dancing teachers from every state in the Union and Canada.

●

The fourteenth annual convention of the Associated Dancing Teachers of Southern California was most successful and will be reviewed next month.

● ANAHEIM, Calif.—The beautiful new Spanish type studio which will henceforth house the Richards-Martin Dance School was formally opened with a reception in August. The school's revue last season attracted 1,800 persons and featured dancers from both the Anaheim and Wilmington studios.

● SEATTLE, Wash.—Winifred Salmon, well known local teacher, is a pupil of Ernest Belcher of Los Angeles and spends each summer studying with him and assisting with his classes.

● SPOKANE, Wash.—Jeanne Peak, a promising young dancer of the Audree Studio is registered with the School of American Ballet in New York for the fall season.

News from Abroad

● MONTREAL, Canada—The New Dance League has produced *Unite Against War and Fascism* and is now working on a new dance to be called *Strike.*

●

ISABEL STOCKFORD, Toronto teacher, worked with the Radio City Ballet during the company's engagement there.

● HONOLULU, Hawaii—Professor Milo Lum, popular dancing instructor and noted magical entertainer, is considered an able authority on Oriental dancing.

● LONDON, England—Intourist Limited is issuing an interesting booklet on its coming continental tour to Leningrad and Moscow to visit the Soviet Union. The tour is for dancers and balletomanes and includes the former Marinsky Theatre, where Anna Pavlowa made her debut.

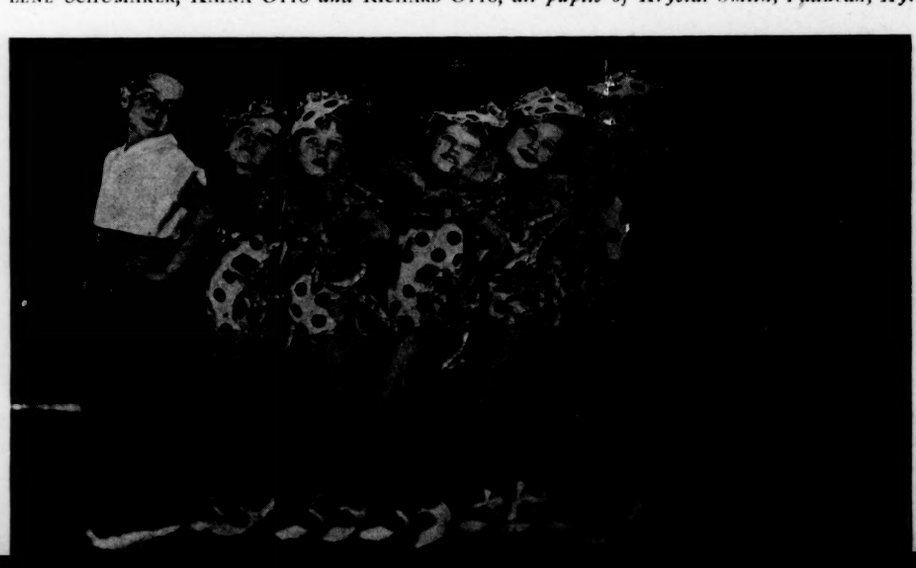
●

The South African Dancing Times trophy competition was held May 14 at Cape Town, South Africa, MRS. FREDA GRANT, examiner of the Royal Academy of Dancing, London, being the adjudicator. MRS. GRANT held examinations at the ballet dance festivals held in Pretoria, Johannesburg, Cape Town and in Durban and Port Elizabeth. GERTIE SCHNEIDER was the winner of the professional operatic championship and holder of *The South African Dancing Times Trophy.* The other winner was FLORENCE READ, who won the amateur championship and also holder of the *South African Dancing Times Trophy.*

●

KAMMA HENSLER, of Copenhagen, was recently called upon to stage a tap number on skiis for a Danish motion picture. MISS HENSLER spent the summer in New York and Montreal studying.

JACKIE LEMON. KAREN KENNEDY, RAY ANN JACOBS, ELIZABETH KOLB, MARILYN HOLM, CHARLENE SCHUMAKER, KAINA OTTO *and* RICHARD OTTO, *all pupils of Krystal Smith, Paducah, Ky.*



Dance Teams

ALBERTO GALO *reports*: GEORGES and JALNA are at the Mark Hopkins Hotel in San Francisco and will go from there to the Palmer House in Chicago where they will open an engagement about October 15. . . . BARON and BLAIR are still at the Sir Francis Drake Hotel in San Francisco but are leaving shortly to dance in the Cocoanut Grove, Ambassador Hotel, Los Angeles. . . . BEWELL and TOVA are in town having a little vacation before the season starts. They haven't decided which of two big offers they will accept. . . . ENRICA and NOVELLA have scored a big hit at the Galveston Centenial and have been held over indefinitely. . . . DUANO and DONOLA are also dancing at the Texas Centenial. . . . THEODORE and DENESHA are at the Nixon in Pittsburgh. . . . ESTELLE and LE ROY finished a successful engagement at Ben Marden's Riviera and spent a few days vacationing in Atlantic City before opening at the Paradise Restaurant September 15. . . . NORTHWAY and DANILO are at the Pennsylvania Hotel until the middle of October. . . . GARON and BENNETT are back in town having a well deserved rest after their successful engagement at the 500 Club in Atlantic City. . . . THE TOWNSENDS have gone back to Bouche's Villa Venice in Chicago. They will also make personal appearances at the Oriental Theatre. . . . DE ANGELO and PORTER are at the Hollywood Restaurant for an indefinite run. . . . CHARLES and CELESTE are now in New York getting some new routines from Galo. . . . DARIO and DIANE will continue in the Rainbow Room until the middle of October. . . . PANCHO and DOLORES are dancing with a Harry Howard unit. . . . GERARDO and NADINE are at the Park Plaza Hotel in St. Louis. . . . MARYA and MARTIN are at the Arrowhead Inn in Cincinnati and will follow with an engagement at Chicago's Chez Paree. . . . MINOR and ROOT are still at the Arrowhead Inn in Saratoga. . . . CLARK and HALLIDAY are going into the Hotel Syracuse. . . . GOMEZ and WINONA will follow DARIO and DIANE at the Rainbow Room in October. . . . RAMON and RENITA are at present in Hollywood, California. . . . MARO and FLORIA will be at the Plaza Hotel until mid-September. . . . SHALITA and CARLTON have been dancing in the Walnut Room of the Bismark Hotel. . . . CLAUDE and CORRINE are at Harry's New York Caboret.

•

FRED LE QUORNE *reports*: LOPER and HAYS have been dancing at the Radio City Music Hall for the duration of *Swingtime* which looks like a four weeks' holdover. . . . JOE and BETTY LEE have had their engagement extended at the King Edward in Toronto. . . . BYRNES and SWANSON have returned to New York after an all summer engagement in Hurleyville, N. Y. . . . MARLYNN and MICHAEL stopped in New York after their Canadian engagement long enough to learn a new routine. They left immediately for Washington and Baltimore where they will fill other engagements. . . . GILLETTE and SHIRLEY who presented themselves so creditably at the D. M. of A. Convention, have been held over indefinitely at the Hotel Syracuse. . . . OLIVE and AMDUR, satirists on the modern dance, have been signed by Fred Le Quorne to a managerial staging contract. . . . BERNHARDT and GRAHAM arrived back in New York to begin rehearsals for the opening of the Pennsylvania Roof on September 26. They have been vacationing at their home on the West Coast. . . . ASHLY and WARE are at the Wivil Restaurant.

•

The new bill in the Moonlit Terrace of the Hotel Biltmore features ARMAND and DIANA who have just returned from engagements in Shanghai. Incidentally, Diana is a first cousin to JOAN CRAWFORD.

•

VELOZ and YOLANDA recently appeared in a gala performance at the Hollywood Bowl with Gladys Swarthout and Leopold Stokowski. This famous dance team was signed by Paramount and will soon be seen in *The Champagne Waltz*. From Hollywood they go to the Waldorf-Astoria for an indefinite engagement.

•

HELEN KNOTT and CHESTER TOWNE have recently returned from a South American tour and are now at the Chase Hotel in Baltimore.

•

MARJORIE ENTERS and PHILIPPE BORGIA give credit for a great part of their success to DORSHA, who has created most of their dances.

•

Dance teams who may be seen in Chicago's Hotel Ballrooms and Clubs:

ROSITA and FONTANA have been scoring a big hit at the Palmer House.

•

RODRIGO and FRANCINE were held over for the new show at Chicago's Edgewater Beach Hotel.

•

Ballroom teams go over in a big way at the Chez Paree. HARRIS and YVONNE ASHBURN and PAUL and GRACE HARTMAN have been starred for the past several weeks in the same show. The Hartmans who are known as dance satirists will open in New York October 21 with the new Vinton Freedly musical production *Red Hot and Blue*.

•

CUPIE and JOE, the collegiate dance team who made such a hit in New Orleans last winter are at the Devil's Rendezvous.

•

The DE MARCOS who have been making a sensation at the Grosvenor House in London returned for a limited engagement at the Cocoanut Grove in Los Angeles. They will be back in the Persian Room of the Plaza Hotel sometime in late September.

•

ZANETTE and COLES are still packing them in at the St. Moritz.

•

MAURICE and CORDOVA are slated for an engagement in the Rainbow Room atop Radio City sometime this Winter.

•

FOWLER and TAMARA returned to New York on the Ile de France September 10 after an extensive tour of most of the European capitals.

•

After closing a ten week's engagement at the Dawn Club in San Francisco, WALLACE and ELVADI made appearances at the Hollywood Bowl for three weeks. They are now dancing at La Curtas Gardens in San Jose.

JUDITH *and* JACQUES
'Comers' among New York's younger teams

DONALD SAWYER comes into the team-coaching field with a routine he has just arranged for CAPERTON and COLUMBUS. The number is descriptively titled, *Dance Calvalcade* and includes excerpts from all the popular dances from 1911 to 1936 in its seven minute span. The New Monmouth Hotel, Spring Lakes, N. J., was the spot CAPERTON and COLUMBUS chose to break in the number . . . and Labor Day the occasion . . . its success was instantaneous.

•

BLEU and GREY (wonder if those could be their real names?) are playing night clubs in the San Francisco bay district under the management of Mme. Valliere.

Alberto Galo
Professional Ballroom Routines Arranged
WAIMAN STUDIOS
1687 Broadway, N. Y. C. W. M. C. A. Bldg.

Addison **FOWLER** and Florenz **TAMARA**
Will open their coast to coast tour of America in Worcester, Mass., October 20.
American Concert Tour—Season 1936-37
Concert Mgt.—Arthur Judson, N. Y. C.

TEAM DIRECTORY
Alphabetically Listed

JOE and BETTY LEE
King Edward Hotel, Toronto
Excl. Pers. Mgr., Fred LeQuorne CI 7-7933

JUDITH and JACQUES
% Fred Le Quorne
1658 Broadway Circle 7-6933

WALLACE and ELVADI
"Dance Impressionists"
Las Curtas Gardens San Jose, Calif.

TERPSICHORE

(*Continued from page* 12)

rules and limits by ingenious and inventive artists.

We are informed by Moses that the inventor of music was Jubal, who was of the family of Cain; and that his brother, Tubalcain, was a worker in brass and iron. (*Genesis 4:21 and 22.*) It is, therefore, to be supposed that he conceived the idea from the reiterated blows of his brother's hammers on the anvil, the sounds of which induced him to compose the musical tones, and regulate their time and cadence.

But Macrobius and Boetius give the honor of the discovery to Pythagoras, which he made in a similar manner. They say that as the philosopher passed by a forge, he remarked the sounds that issued from the anvil as the hammers struck on it in rotation; and the variety of notes thus produced gave him the first hint towards laying down rules for the art of melody.

With respect to the origin of dancing, Burette has gathered the following information from ancient writers: Opinions do not agree as to the names and country of those from whom the Greeks received the first lessons of such an exercise (dancing). Some pretend, and amongst the number, Theophrastus, that a certain flute-player named Andron, a native of Catania in Sicily, was the first who accompanied the notes of his flute with various movements of the body, which fell in harmony with his music; and it was for this reason a word by which it would be understood that they originaly derived dancing from Sicily.

Lucian attributes its invention to Rhea, who taught it to her priests in Phrygia, and the Island of Crete. (*Read Lucian's "Dialogue upon Dancing."*) Others supposed that it is owing to the Lomans, or, at least, that it was they who brought it to perfection. These last seemed more than any other people destined by nature to practice it. They excelled in voluptuous dances.

Dancing and music were more particularly cultivated by the Greeks than by the rest of the ancients. The Athenians were fond of the former in the extreme. Plato and Socrates approved of it; the Thessalonians and Lacedaemonians deemed it equal in rank with any other of the Fine Arts.

NOTE. The ancients gave a proof of their taste and judgment in making the distinctions that subsist between the various styles of theatrical dancing; of this Lucian has informed us. They saw that it was requisite to have different kinds, and they accordingly divided them in the following manner: the *Cordax,* the *Sicinnis,* and the *Emmeleia.*

The *Emmeleia* was a sort of tragic ballet, of which the elegances and majesty were greatly celebrated by Plato and other eminent men who make mention of its use.

The *Sicinnis* was a dance so called from the peculiar shaking of the body, and violent motion of the limbs, practiced in it (*Vide Athenaeus*). This dance must be considered of the grotesque style.

The *Cordax* was a loose kind of dance introduced into comedies, performed by performed by persons elevated with wine. (*Vide Athenaeus*) This dance was void of all dignity and decorum; its movements were gross and ridiculous; those who executed it made the most indecent motions with their backs, hips, and loins. This exhibition, therefore, I suppose, may be compared to the *Dithyrambic Dance of the Bacchanals.* In short, certain songs of a violent and infuriated character were sung in honor of Bacchus, and, at the same time, accompanied by dances of the above description.

Besides these three sorts of dances there were also another, called the Pyrrhic or Warrior Dance. (*Vide Meursius. "Antiq. Graec. de Salt. verbo."*)

"Pyrrhicam. Ea Saltationis species est, nomen ab inventore sortita, quem alii Pyrrhum Achillis filium, alii Pyrrhum quem dam Ctetensem, vel etiam a ratione Saltandi quod Pyrrichii pedis modulo soleret agitari, de quo pede, Quint. Lib. ix. Cap. 14. Haec fuit Saltatio, ut plures existimanto armat, pro juvenibus ad militarem disciplinam exercendis; varii einim illius motus et flexus, vitandu vel in ferendae plagae reddebant idoneos."

(Casaub.)

This dance imitated those movements and positions of the body, by the aid of which the wounds or darts of any enemy were avoided, that is, by bending, flying away, leaping, and stooping. The attitudes also of the party attacking were described; the hurling of the javelin, and the postures when aiming a blow with the sword. Plato says that dancing, with all its varied corporeal exercises, draws its origin from an imitation of speech, described by the movements and gesticulations of every limb. (*Vide Plato de Leg.*)

Cliophantes of Thebes, and Eschylus greatly advanced the progress of dancing. The latter introduced it in his pieces, and, by uniting together all the imitative arts, gave the first models of theatrical representations. Painting had a great share in adding to their charm, and the pencil of Agatharcus, under the direction of that celebrated dramatist, traced the first ornaments of a stage. This Agatharcus wrote a work upon scenic architecture which must have been very valuable and useful.*

*NOTE. Those who are interested in the ancient Greek dance, will find the most valuable technical information in Maurice Emmanuel's *"Danse grecque antique d'apres les monuments figures," (Paris, 1896), which* has been translated into English by Harriet Jean Beauley, under the title of *"The Antique Greek Dance" (New York and London, 1916).*

Maurice Emmanuel was an archeologist, and Member of the French Academy, and his work is very clearly expressed and fully illustrated. With the collaboration of a Parisian ballet-master he has drawn a very complete analogy between the dance of ancient Greese and the Classical Dance of modern times. No student of Greek dancing should fail to make his acquaintance.

(A. J. S.)

A few centuries afterwards, when the Romans exhibited magnificent and ravishing spectacles in the same style as the Greeks, dancing obtained the praises of Lucian, Apuleius, Martial, Seneca, etc., and was especially practiced in Pantomimes,—a sort of performance wholly unknown to the Greeks. These pieces were composed of comic or heroic subjects expressed by gesture and dances. The names of Pylades and Bathyllus, the original authors of the pantomimic art, remain celebrated on the pages of history as famous performers of this kind of ballets, then called *"Italic Dances."*

"La Pantomime est dûe à l'antique Italie,
Où même elle eclipsa Melpoméne et Thalie."

(Chenier.)

The Romans were all enraptured with these pantomimes, and blessed the tyrant (Augustus), whose policy well knew how advantageous it was to afford them amusement. The primitive Romans called dancing *"Saltatio,"* and the Greeks, *"Orchesis."* Salius, an Arcadian, was the first who taught the former the "Ars *Saltationis."* With them, therefore, the original dance was the *Salian,* which consisted in the imitation of all the gestures and motions that men can possibly make. In this class of gymnastics, the mimics and buffoons usually exercised themselves.

According to the information we derive from such authors as have treated of the dances of their times, I am of opinion that this *"Saltation,"* properly so called, must have been something very similar to the *grotesque* kind of performance so prevalent in Italy a few years ago, but which seems at present almost banished from the theatres of that country. The Italian *grotesque* style is nothing but leaps, tumbling, feats of strength, etc., and cannot be endured except in ballets of the burlesque and extravagant kind.

Marino describes a *grotesque* actor in the following manner:

"One who ventures on prodigious exertions, so extraordinary and so dangerous that they inspire at once both horror and admiration."

NOTE. This kind of performance, bad as it is, has, nevertheless, in our days, met with a zealous supporter who has had the boldness to insert in a newspaper of Turin, an article where he speaks of the *theatre Carignan,* and much in favor of his beloved *grotesques.* This singular amateur, after lavishing a thousand praises on dancers far beneath the middle order, adds: "The *grotesques,* B.A.S.&c., must also be mentioned with praise, as performers who do their utmost to dignify this style of dancing, which, I know not why, was for some time almost generally proscribed in Italy, its native country. It often serves to give a relief to that tedious sameness of grave steps which *serious* dancers have introduced."

To the reader who is acquainted with the grotesque style, I will leave the task of commenting on these extraordinary words. Were the arts to possess no other connoisseurs and amateurs than such as are of this stamp, we should, I think, very soon fall back to the Thirteenth Century. Let us conclude with Boileau that *"Un sot trouve toujours un plus sot qui l'admire."* It is, however, nearly the same style as that of the English *clowns.*

The corruption that had crept into the theatrical exhibitions of ancient Rome induced Trajan to forbid them entirely; in consequence of which they were for a while abandoned. Some time after that emperor's death, they again made their appearance, but still accompanied with the same obscenities to which they owed their decline. The Christian pontiffs, therefore, followed the example of Trajan by prohibiting them again.

At length, after a lapse of some ages, modern Italy brought forth Bergonzo di Botta, the reviver of dancing, music, and histrionic diversions. He signalized himself in the fete which he prepared for Galeazzo, Duke of Milan, on the marriage of that prince with Isabella of Aragon. (*See "Encylopedie Francaise," Art. "Bal."*) The taste and magnificence displayed in this superb festival at Tortona was imitated by all the principal towns of Italy, who seemed eager to concur in the regeneration of those agreeable arts.

Italy has at different times been the garden of every art and science. It was there that Dante, Columbus, Gallileo, and Machiavelli were born, and there also was the enchanting Terpsichore honored under a more pleasing and elegant form than antiquity had bestoved upon her.

"D'ogni bell' Arte non sei madre, o Italia?"

(Silvio Pellico.)

(*Continued in next issue*)

FOOT-NOTES

(*Continued from page* 23)

Maria Theresa, Irma Duncan and Hanya Holm. On a separate board to examine ballet dancers are Enrico Zanfretta, Constantin Kobeleff, and Hilda Butsova. Dancers chosen will be used in the Federal Dance Theatre productions.

●

MIRIAM MARMEIN has had an exceptionally busy summer, which ended with a solo recital at Edgartown, Mass., August 29 and a week's engagement at the Lakeshore Theatre in Westford, Mass., commencing August 31. After a brief rest she returned to New York to assemble her company of mimes and dancers and start rehearsals on two new compositions which received preliminary tryouts during the summer. The first of these is an Italian comic pantomime in four scenes with music by Mozart and the second a poetic tragic dance drama also in four scenes with music by Ravel. These two new works will be presented in New York in November.

Her original seven scene mono-pantomimic romance depicting incidents in the life of a ballerina from 1860 to 1900 continues to be one of the outstanding successes of her repertoire. A new number entitled *Medicine Man* has been arranged for performance during the coming season; an Indian story based upon a legend of the Kiawa Indian tribe, in which a doctor of magic exhorts the evil spirits that bewitch the tribal warriors. The costumes have been derived from authentic designs of the Indians.

●

This month's success story:

After seeing the Ballet Russe in Rochester, SHIRLEY BRIDGE made up her mind that she was going to be a member of that company and learning that they were playing their last engagement at the Metropolitan Opera House, she decided to journey to New York for an interview with Colonel De Basil. She was successful in getting an opportunity to dance for Massine and made such an impression that she was engaged for the corp de ballet. The following day the Ballet Russe sailed for Europe. Shirley Bridge was with them as ANNA ANDRIANOVA. It was not long until she had been assigned a solo role in *Choreartium* and a variation in *Aurora's Wedding*. When Verchinina left the company Shirley danced her role in *Les Cent Baisers* and at the second performance of *Symphonie Fantastique* in London, Tatiana Riabouchinska was taken ill and the American girl danced in her place. This was the greatest moment in her life. The orchestra began. The ballet had started. Suddenly the music paused and the corp de ballet posed to one side, awaiting the entrance of this young American, so tiny on the great stage. She began to dance, whirling, turning, leaping in the air. The unassuming, friendly girl of a moment before had been transformed into a beautiful poem, a series of graceful movements, a perfect vision of the ballet. America is proud of this young dancer, but needless to say, the most thrilled of all is her teacher, Mrs. Enid Knapp Botsford of Rochester, from whom Shirley has received all of her training with the exception of short intervals with Fokine and Mathilde Kschessinskya.

●

Florodora was presented by FORTUNE GALLO and the Shuberts at Randalls Island for one week beginning August 22. The ballet sequence was staged by MICHEL FOKINE with PAUL HAAKON as premier danseur.

●

SOL HUROK will present HARRY HAMILTON and WANA WILLIAMS in concerts at the Guild Theatre in New York, October 11, and at the Goodman Theatre in Chicago October 4 under the direction of Bertha Ott.

●

On his first American-European tour, KENJI HINOKI will give solo recitals of Japanese dances throughout the United States. Famous in his own country he derives his dances from the five-century-old Noh tradition. One of his personal departures from the tradition is his abandonment of the use of the mask. The Noh dance is a classic art patronized by the nobility. It is distinct from the Kabuki, a dance art mostly associated with the popular stage.

●

Sing Baby Sing is the title of another Twentieth Century Fox musical to be released in the near future. ALICE FAYE and ADOLPH MENJOU are the stars and GENEVIEVE SAWYER is the featured dancer.

●

GIVENS AND KAROL, popular young comedy dance team, sailed August 22 for Kingston, Jamaica, where they will fill an engagement at the Glass Club.

●

VERA NEMTCHINOVA, the prima ballerina who thrilled London during the recent season at the Alhambra Theatre, was taken ill at her home just outside Paris a few weeks ago. Although Mme. Nemtchinova had to undergo an operation her progress has been satisfactory. However, it will be some weeks before she is able to dance again.

The Saturday evening Students' Dance recitals will begin at the Washington Irving High School October 31 with Carola Goya as solo artist. There will be eight concerts in this series.

●

TILLY LOSCH, the famous English dancer, has been signed to play the part of Lotus in *The Good Earth*.

●

MAYRIS CHANEY, feminine half of the tap dance team CHANEY AND FOX, has had a new type of dance shoe named for her. REED McLEAN, dancing teacher and impressario has culminated seven years' study and experimentation in making a new type of shoe for tap dancers. The soles are made of birdseye maple and can be tuned the same as a musical instrument. Miss Cheney has returned with her partner to the Club Deauville in San Francisco after an extensive tour of Australia and the Hawaiian Islands.

●

Safe in her home again after seven days of terror in Spain, WYNN MITCHELL, an English ballet dancer, is thinking sadly of a handsome young Spaniard whom she knew as Raymond, who died in her arms after shielding her from a hail of bullets. Raymond saw a gun aimed at the dancer so he stepped in front of her and was shot through the breast. As he died in her arms he asked her to always wear his bracelet and to keep the bullet

(*Continued on page* 37)

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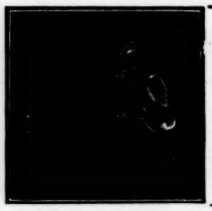

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D.T.B.A. BULLETIN

by ROBINA SWANSON

Secretary-Treasurer

The Dancing Teachers Business Association, Inc. will hold its first meeting of the season on Sunday, October 4th at the Hotel Park Central, New York City. Feature of the meeting will be the annual election of officers.

Mr. and Mrs. Frank Howell celebrated their seventeenth wedding anniversary on September first. Together with Mr. and Mrs. Thomas Parson, they spent the day on the Boardwalk at Atlantic City.

Mr. and Mrs. Don LeBlanc announce the arrival of a son, Gerald.

Gudrun Galloway has just returned from Camp Ken-Wood, Connecticut, where she spent the summer in the capacity of Camp Counsellor.

Cedric Lindsay reports the rapid recovery of Mrs. Lindsay, recuperating from a breakdown in Fort William, Ontario, Canada.

Laurice Anderson will teach for the Lee Winter School in Cumberland, Md. this season.

Evelyn Hubbell made the return trip from Europe on the Graf Zeppelin.

Thomas Parson has been re-engaged as instructor for the New York Association for the Blind. Classes start in late October. He also returns to Upper Montclair, N. J., Boston and Hartford Clubs will also see his work.

Mildred Drewes "just ain't" any more! She stepped off the deep end with Ludwig Baumann on August 19th. Margaret Burton plans the same on October 25 when she strolls up the aisle with Thomas J. Inslee.

The faculty for the next meeting will be headed by Edward Sinclair, who has taught tap on most of New York's important tap courses this summer. Margaret Burton will present a ballroom version of Diablero from the motion picture *Devil on Horseback.*

LETTERS

(*Continued from page* 6)

in existence who is not an imitator. Spanish dancing is founded on tradition, every province having its own distinctive dance and costume, the styles and steps having been handed down from generation to generation. It might as truthfully be said that any ballet dancer employing an arabesque is imitating Pavlowa, or that anyone doing a tap dance is copying Fred Astaire.

The difference is the quality of personality given the artist. Argentina had personality to a tremendous degree. She was also a smart enough showman to realize that the American public was not ready to appreciate completely typical Spanish dancing. Her numbers were glorified with beautiful costuming and the routines subdued to bring attention to her great dramatic powers. Her contemporary, Argentenita, in her American debut a few years ago, did not realize this. Superior in technique and famous in Europe she failed completely because she refused to make concessions and danced exactly as she would have in front of a Spanish audience.

Now to show that most critics are inconsistent in their criticism of Spanish dancing I will quote again from the same obituary: "In her dance of the Miller's Wife from *L'Amor Brujo* she even dispensed with castanets and accompanied herself with finger-snapping."

In the first place the Miller's Wife is from *The Three Cornered Hat* by de Falla, not *L'Amor Brujo,* and it had its first performance in 1919 at the Alhambra Theatre in London with Russian performers making a tremendous success. Secondly, this gives the idea that Argentina was the first to discard castanets in this dance. The truth is, most of the Flamenco dances should employ finger-snapping instead of castanets, and this had often been done in the *Three Cornered Hat* before Argentina discarded hers.

This reminds me of a young Spanish dancer who danced a Farruca with finger-snapping in a Boston concert. One of the better known critics said she imitated Escudero, showing that he did not know she was merely following the correct Flamenco tradition in employing finger-snapping in that particular type of dance.

Please do not think I am trying to cast any reflections on Argentina who was truly a great artist, but I do believe that these statements should be corrected, otherwise the coming generation of Spanish dancers will find the concert field a difficult one as they will be branded "imitators" before they even start.

Sincerely yours,

R. R.

OLYMPIC DANCE

(*Continued from page* 9)

Rumanians, the German-Bavarians and, last but not least, the Croats of the so-called Matica group. They showed manifold and sometimes thrilling dances.

The first day of August, the day of the opening of the Olympic Games, brought a huge festival play in the vast stadium. It was arranged by Dr. Hans Niedecken-Gebhardt, who for years has been the artistic director of the Metropolitan Opera House of New York. The play was called, *Olympic Youth* and, according to the oft-expressed wish of the Olympic Games' founder, Baron de Coudertin, was combined with the final chorus of Beethoven's Ninth Symphony.

The first tableau showed *Children at Play,* 3500 boys and girls of 11 or 12 years of age, entering the arena, forming rings and, at the end, arranging themselves in the form of the well-known Olympic flag. The second tableau showed 2300 girls in *Maidenly Grace.* Mme. Guenther failed to arrange this tableau impressively and only the gymnasticians of Heinrick Medan pleased in their sportive plays. In a circle formed by the girls, Palucca performed a waltz of a series of widely jumped *saute de basque.* The next tableau brought the atmosphere of boy scout camps, with campfires, songs and plays. Hundreds of boys carried the national flags of the Olympic nations in a festive procession around the tracks. The fourth tableau was devoted to the *Heroic Struggle and Death Lament,* the former being shown by Harald Kreutzberg and Werner Stammer, with groups of sword dancers, the latter by Mary Wigman (does she still belong with the youth?) with her mourning nuns.

The display of technical wonders combined with the hundred thousand people filling the vast oval of the stadium and the different lighting effects, the pyrotechnics, etc., helped to impress the public, but the question whether or not such an experiment opens new possibilities for artistic performances of thousands of actors, remains open.

The Reichsoper gave further ballet performancers during the Olympic Games, demonstrating under the afore-mentioned *Fisher's Procession of Stralan,* two new ballets: *Apollo and Daphne,* and *The Adventures of Courage.* Werner Stammer performed the Apollo in a series of beautiful poses taken from motives of Lifar, Kreutzberg and others, and showed his genuinely great talent. The maître de ballet failed to achieve anything with the ensemble.

The German maîtres de ballet still have much to learn from their foreign colleagues.

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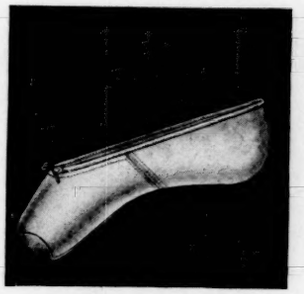

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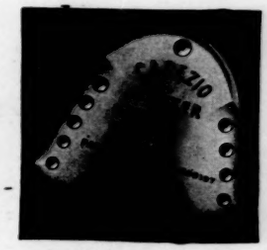

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Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

President Mrs. Montie Beach journeyed to San Francisco to attend the convention of the California Association of Dancing Teachers, Affiliated Club No. 13. Through her visit, Mrs. Beach hoped to interest more of the Western members in the 1937 Normal School and Convention in Washington.

•

Several important decisions were made by the members and board during the recent convention in New York. The most important items follow:

All candidates applying for application in the D. M. of A. as direct Active Members must be 18 years or more of age.

Members of affiliated Clubs may have their membership transferred from one Club to another without a D. M. of A. initiation fee.

All affiliated Clubs will now be known as "Original Clubs" instead of "Master" Clubs as in the original constitution.

Members of affiliated Clubs belonging to two or more Clubs will only be listed in the D. M. of A. Directory in the Club in which they pay dues.

Dancing teachers from an affiliated Club territory desiring to join the D. M. of A. during the Normal School and Convention period will be obliged to pay a waiver entrance fee of $30.00 subject to their election into the Club of the territory from where the candidate resides. If accepted, any difference of initiation fee will be refunded. If rejected, the $30.00 will be retained as a Convention fee.

It was recommended that each and every member of the D. M. of A. should not charge less than 50c per hour for dancing lessons when taught in their studios.

Convention Attendance

There were 474 people who attended the Convention. Besides the relatives, students and assistants, there were 153 D. M. A. active members present and 207 affiliated club members present.

The Normal School was a huge success this year with 146 students enrolled, out of which 61 enrolled for the entire two weeks course—17 for one week and 68 taking split courses. The Normal School Banquet was held at the Parc-Vendome on Thursday evening, July 30. An excellent program was presented by students of the Normal School. F. W. "Daddy" Kehl was Master of Ceremonies. See September issue of THE AMERICAN DANCER for complete program.

Delegate Directors

All Delegate Directors of Affiliated Clubs who were appointed for the 1936 Convention will be considered Delegate Directors until their successors have been appointed. The Directors present at the New York Convention were as follows:

President, Mrs. Montie Beach
1st Vice-President, A. J. Weber
2nd Vive-President, Joshua T. Cockey
3rd Vice-President, Oscar Duryea
4th Vice-President, LeRoy H. Thayer
Secretary-Treasurer, Walter U. Soby
Director, D. C. Quilty
Director, Fenton T. Bott
Director, Ross D. Ackerman
Director, F. W. Kehl

So. Calif. Club No. 1. Delegate Director G. Virginia Gollatz.

Fla. Club No. 2. Delegate Director Kent McCord. Alternate Mrs. Grace Thomas.

So. Texas Club No. 3. Delegate Director Mary Duffy Smith.

Michigan. Club No. 4. Delegate Director Jack Frost.

Northeastern N. Y. Club No. 5. Delegate Director Joseph A. Buechler.

Louisiana. Club No. 6. Delegate Hazel Nuss. Alternate Peter Villere.

Boston. Club No. 7. Delegate William T. Murphy.

Western N. Y. Club No. 8. Delegate Catherine Goodreds.

Rhode Island. Club No. 9. (Not represented)

Pittsburgh. Club No. 10. Delegate Jack Bowman. Alternate Jack Huston.

Texas. Club No. 11. Delegate Frances Burgess Bleeker.

Wisconsin. Club No. 12. Delegate Mrs. Gretchen B. Schmaal.

California. Club No. 13. Delegate Miss Lillian Thomas.

Carolina. Club No. 14. Delegate Miss Bessie Burkhimer.

North Carolina. Club No. 15. Delegate Mrs. Ellen Douglas Norwood.

Cleveland. Club No. 16. Delegate Miss Larue C. Hope.

Ballroom Committee

Mrs. Beach appointed the following on the Ballroom Committee: Mrs. C. J. MacAnanny, Chairman; Thomas A. Riley, Oscar Duryea, Dorothy Cropper and Edna R. Passapae. The committee reported that the ballroom dance for the coming season would be *The Swing Step*. Several of the ballroom teachers taught versions of the *Swing*, including Dorothy Norman Cropper whose version is included in this month's issue of THE AMERICAN DANCER. Miss Cropper also gave a talk on ballroom etiquette at the Convention.

Code of Ethics

A committee was appointed to draw up a Code of Ethics for the D. M. of A. The work of the committee was not completed at the close of the Convention. Report will be made later. The committee consists of William T. Murphy, Chairman; Dorothy Cropper, Myrtle Pettingale, Hope C. Larue, R. C. Grant and Joseph A. Buechler.

It was voted that THE AMERICAN DANCER will be our official magazine for another year.

Visitors from Abroad

Mrs. Kamma Hensler, 25 Vestergade, Copenhagen, Denmark.

Mr. and Mrs. A. W. Gibson of New Zealand.

Mr. L. Beauchamp of Australia.

Not to forget Mr. and Mrs. George (Dorothy Norman Cropper) Marshall from North Ireland.

Publicity Committee

Mrs. Beach appointed Mr. Daniel C. Quilty of Bridgeport, Conn., Chairman, Miss G. Virginia Gollatz and Jack Bowman as Publicity Committee for the Convention. This Committee did a splendid job in working with the newspaper people and Noel Meadow, our publicity man.

Officers Elected

List of officers elected was published in the September issue of THE AMERICAN DANCER.

Faculty Committee for 1937

Mrs. Beach has appointed Oscar Duryea, New York City; Miss Ruth Barnes, Altoona, Pa.; and Miss Bird Kirtley, Joplin, Mo., on the Faculty Committee. The entire Committee including the above consists of Mrs. Beach, President; F. W. Kehl, Principal; Miss Vida Godwin, Dean of Women, and Walter U. Soby, Secretary-Treasurer.

Mrs. Beach appointed Leroy Thayer, of Washington, Chairman of the arrangements and entertainment Committee.

Newspaper Articles

Considerable complaint is being received by the Secretary that some of our members have inserted articles in their local newspapers that they are to attend the D. M. of A. Convention, but have failed to make any appearance. Members are warned that unless they are absolutely sure they are going to attend, they should not give such information to the newspapers. There have been several instances, also, of dancing teachers who are not members who are claiming they attended our convention—some even claiming that they taught at the convention.

Personals

Ernest E. Ryan, Los Angeles, was unable to attend this year. This is the first convention in years that Mr. Ryan has not attended.

•

The recent death of Mrs. Dugan's mother, age 82 years, prevented Mr. and Mrs. John Dugan from attending the convention.

•

John Steiffer was missing at the convention. He has moved to Minneapolis, Minn., and opened a school there. Mrs. Betty Steiffer will continue with their Johnstown school assisted by Miss Oliver. Mrs. Steiffer attended the convention.

•

Frances A. Middleton of Fort Leavenworth, Kan., reports that she has "two" very good reasons for not being able to attend the convention. They are "twins"—John and Bill, born June 4, 1936. Congratulations!

•

Theresa L. Jacques and John M. McMinn announce their marriage on Thursday, August 12, at Pittsburgh. At home after September 1, 744 East End Ave. Congratulations!

•

Mrs. Christine Edwards of Detroit announces the marriage of her daughter, Gertrude Bagot, to William Joseph Jory, Wednesday, August 26, St. John's Episcopal Church, Royal Oak, Mich.

•

Miss Florence Greenland of Hartford sustained a bad sprained ankle while taking a lesson at one of the New York studios. She was obliged to give up taking the work. Her foot was placed in a plaster cast. The cast has been removed and she is improving. Miss Greenland hopes to open her school on scheduled time.

•

S. Titchener Smith of Toronto is again touring Europe for his second consecutive year. Titchener dropped in to say "Hello" at the convention, but didn't stay long as he was "on his way" to the boat. The Secretary received a card from Paris stating, "Flying high—probably the nearest I shall ever get to heaven—using sky ways for travel."

•

Thomas J. Rayment of Queensland, Australia, has been transferred from Active membership to Inactive membership.

•

Elaine Fladung of Baltimore is with the Olson and Johnson Production *Everything Goes*. On July 23 the show was playing Seattle, Washington. It so happend that it arrived in New York in time for Elaine to come in and say "Hello."

FOOT-NOTES

(*Continued from page* 33)

that had ended their friendship. Miss Mitchell was on her way to Barcelona to fulfill a contract at the Tivoli Theatre.

●

ARTHUR MAHONEY was starred in Radio City Music Hall's stage show, *Old Mexico.* He did a dance of his own composition entitled Jealousy and was assisted by DAPHNE VANE of the American Ballet and NICHOLAS DAKS of the Music Hall.

●

LASAR GALPERN, prominent New York instructor, has been invited by CATHERINE LITTLEFIELD to do the choreography for two interesting ballets to be given American premiers in Philadelphia this season. *The Prodigal Son,* music by Cesar Franck, is announced for November. This is a pretentious dramatic ballet in five scenes. The second ballet entitled *The Last Pierrot,* score by Carol Rathaus, is the story of an ancient Pierrot who is rudely awakened in the midst of modern commercialism and industry. He seeks everywhere for his delicate and poetic Columbine, in society, among the factory girls and finally finds her in an antique shop, just a bit of dusty statuary. For a magic moment she is brought to life and he discovers that the only place for him with his classical and sentimental ideas is in a niche already prepared for him beside his beloved Columbine in an antique shop. This ballet was first produced by Max Terpis at the Staatsoper in Berlin in 1928. An American dancer, JULIAN FRANCESCO, was selected by Terpis to dance and interpret the character of the last of the classical Pierrots.

●

RKO has changed its plans again about the new FRED ASTAIRE and GINGER ROGERS picture. It will be called *Stepping Toes* instead of *Watch Your Step.* P. J. Wolfson is re-writing the script and Mark Sandrich will direct—but not until Mr. Astaire has returned from his vacation in England where he is visiting his sister, Lady Cavendish, and Miss Rogers has completed *Mother Cary's Chickens.* Astaire will play the part of a ballet dancer and Ginger will be a hoofer. This sounds somewhat like the current Broadway musical, *On Your Toes,* but it will be sufficiently different that RKO won't have to buy that show.

●

A new dance called *Balboa* will be introduced in the Twentieth Century Fox picture, *Pig Skin Parade.* GENEVA SAWYER is the composer of this dance and will feature it in the picture. Miss Sawyer is assistant to BILL ROBINSON and expects *Balboa* to sweep America as did the *Charleston.* Others featured in the cast are JACK HALEY, PATSY KELLY, BETTY GRABLE and DIXIE DUNBAR.

●

Five out of the eight municipal concerts of the San Francisco Symphony next winter will feature the De Basil Ballet Russe. This should be very interesting to ballet enthusiasts as it definitely marks another step forward toward America becoming more dance minded. Pierre Monteux who was formally conductor of the Diaghileff Ballet Russe will direct these concerts. His knowledge of the ballet should raise the Ballet Russe productions to an artistic plane never before seen in San Francisco.

●

LA MARI, the well known American dancer, after a successful season at the Savoy Theatre in London made her Australian debut at the King's Theatre in Melbourne on June 20 and met with great success. She received enthusiastic applause from her audiences and praise from the critics. LA MERI will make a tour of New Zealand and then return to Australia in late September for more concerts.

●

GRACE and KURT GRAFF have been engaged to direct two ballets for the Federal Theater Project in a revue entitled, *Oh Say Can You Sing.* Their talent for achieving effects is given a wide scope in the two ballets —*Gamballero* and *Renaissance.* The first is a stunning Spanish scene with the dancers performing on three different levels built in a semi-circle. The ballet *Renaissance* will be an enlargement of a pas de duo performed by the Graffs in Chicago last season in which the spirit of the Borgia Period from the Renaissance has been transferred to the late 1920's as descriptive of the American era of lavish living and spending. The revue opens in Chicago about the middle of October.

The New Dance Group performed a few brilliant publicity stunts for the cause of experimental dancing during the past summer. An *Anti-War* dance, a *Youth Parade* and a

(*Continued on page* 40)

ON THE COVER

Harry Hamilton, West Coast dancer, and Wana Williams, his partner-pupil, in a pose from their dance, *Temple Song.* Mr. Hamilton and Miss Williams will be presented in a concert at the Guild Theatre, New York, by Sol Hurok in October and later in Chicago.

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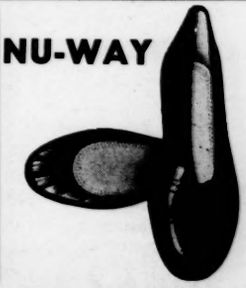

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OBSERVER

(*Continued from page* 17)

"We want Ginger" had Ed Sullivan, the emsee, gasping for breath and pleading with them for a break. . . . "I'm no Joe Humphries," yelled Ed through the loud speaker, whereupon the crowd doubled its efforts in demanding a solo of Ginger. . . . But Ginger and Ed stood pat and the show went on. . . . Albert Butler is nursing a few bruises as a result of a clowning act by the three Ritz Brothers. . . . One of them dived off the stage and landed on Al at the ringside. . . . Is One Eyed Connelly peeved? Cedric Lindsay, unintentionally of course, stole his stuff when, upon arrival at the Garden at seven o'clock after even standing room had been sold out, he wandered (or maybe was pushed) toward the side entrance. There he got all tangled up in Rudy Vallees' party, just arriving for Rudy's part in the festivities. To put it Cedric's way, he "just couldn't help it if I got caught in the middle and suddenly found myself inside the Garden." There his luck ran out for the moment, as he couldn't follow Rudy into his box, and in ducking a guard who spied him he collided with Bill Robinson. "After all, they simply couldn't offend a friend of Bill's," explained Cedric, who has two good eyes and a school in Flushing, plus the satisfaction of being at ringside for a good portion of the show. . . . Russell Market was at ringside, aiding in the broadcast with your observer and Charlie Stark of WMCA. . . . Clyde McCoy and Dick Himber furnished the music and proved that even dancing teachers can dance if the right music is available. . . .

•

SWINGOLOGY

A Collegiate Swing Fox-Trot

Arranged by
CLEMENT O. BROWNE, Akron, Ohio
Suggested Music: *Sing, Sing, Sing.*

First Step

Count		*Meas.*
1–2	Step fwd. on L toe, drop L heel	1
3–4	Repeat on R F	
&–5	Ball Change on L and R	2
6–7	Step in place on L and R	
8	Brush L F fwd. (lady brushes R F back)	
1 to 8	Repeat above	3–4
	Repeat first four measures in Open Position	5–8

Second Step—In Open Position

1–2	Step on L F, swing R F fwd.	9
3–4	Step back on R F, swing L F fwd.	
5–6	Step on L F, swing R F fwd.	10
7 & 8	Cross R F over L F and turn Left —step on L F to Left and close R F to L F (Girl runs 3 steps around Boy)	
	Repeat 9th and 10 measures twice	11 to 14
1–2–3–4	Pivot Turn to Right on L F and R F—quick steps	15
5–6	Pivot Turn to Right on L F and R F—slow steps	16
7–8	Drop back on L F and step fwd. on R F	

Third Step—Open Position

1–2	Step fwd. on L F	17
3–4	Step fwd. on R F	
5–6	Step on L F fwd., close R F to L F quickly	18
7–8	Step R F back, close L F to R F quickly	
	Repeat 17th and 18th measures twice	19 to 22
1–2–3–4	Pivot turn to Right L F and R F—slow steps	23
5–6–7–8	Pivot turn to Right on L R L R —quick steps	24

Fourth Step

1–2	Leap to Left side on L F—raise R F in back—like Jeté	25
3–4	Repeat to Right side on R F	
5–6–7–8	Slide, close, step to Left and hop on L F	26
	Reverse and repeat 25th and 26th measures 3 times	27 to 32

•

SWING

As presented by DOROTHY CROPPER at the D. M. A. Convention

Gentleman's part 2/4 tempo.

1. Step forward L (1) R (2) swing L forward (3) step forward L (4) R (5) swing L forward (6) step forward L 7) R (8) 4 M

2. Step forward L (1) R (2) cross L over R transferring weight (3) step back R (&) cross L over R transferring weight (4) swing R forward between self and partner (5) step forward R between self and partner (6) cross L over R as above taking four small steps—L R L R (7 & 8 &) ..... 4 M

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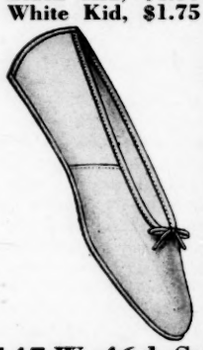

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DETOUR TO N. Y.

(*Continued from page 7*)

ment's support there is no question of tuition and, interestingly enough, there were as many boys as there were girls who chose to study there. Of course the student who applies for tuition must pass certain examinations, with the teachers of the School of Dancing acting with the Department heads as judges.

The classes are held at night, after school is out and the cool has followed the setting sun. Every three months there are examinations to show the progress of the student. These are held in a public theatre and Miss Duby recalls that the last one in which her students participated ran for three days!

As they became more proficient the modern groups were sent to the various schools to give performances. Many of the dances which were used for these occasions were either commemorative of occurences which the government does not wish the people to forget, or otherwise instructive.

Although her success in Mexico City was deeply gratifying and Dora Duby derived genuine satisfaction from seeing her young charges develop before her very eyes, she awoke suddenly to the fact that it was time she spurred herself on to new fields . . . that if she remained in Mexico much longer she must dedicate her life to Mexico and to teaching, for the langor and the beauty of the South was already in her blood. Offering her resignation (which has never been acted upon) she left her classes in charge of a young Spanish girl whose marked ability had already elevated her to the post of assistant, and returned to New York where she is giving her first concert in October.

That Mexico has had a decided influence on her work is a foregone conclusion. Her repertoire includes at least two dances which had their inspiration there. *Impressions of Mexico,* she calls them. One is the personification of the women who follow the soldiers through revolution after revolution, carrying the water and the bullets, accepting the misfortunes of war and the changes of fate which cause them to be passed on along with the jugs and rifles and bullets from one soldier to another, as their less fortunate comrades fall in battle. *El Soldadara,* she calls it. The other, *El Rebozo,* is a number the Mexican critics were most enthusiastic about. Translated, it means, "the shawl"—the symbol of Mexico's women.

FIFTH VARIATION

(*Continued from page 19*)

Seventh Step

Bouree in large circle from right to left—*using Cadenza.*

Eighth Step

Coupe with left foot—pas de chat to right—back pas de bourree turning to right. Arms circle outward over head. Repeat three times. Bourree on toe to left.

Step on left toe in first arabesque and back pas de bourree with right to left.

Repeat entire step three times. 12 Measures

Ninth Step

Glissade to left, step on left toe, drawing right foot back croise.

Repeat to right. 2 Measures

NOTE: *Four counts to a bar from this point on*:

Four steps forward on toe, left right, left right, down off toe.

Releve in fifth on sixth count.

Bow head and bring hand up in front of face and down as head goes up on count seven.

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FOOT-NOTES

(*Continued from page* 37)

class in technique at the public Oak Street Beach on the Gold Coast were among the more outstanding examples.

●

ELSA MAXWELL gave a yacht party at Artibes, France, in honor of GRACE MOORE. All the guests had to perform. There were songs rendered by BEATRICE LILLY and NOEL COWARD and arias by GRACE MOORE and recitations by MICHAEL ARLEN but the high spot of the evening was when ANTON DOLIN clad in a phosphorescent costume did a dance on a ladder extended between two yachts. He ended it with a spectacular high dive into the sea.

●

The new Vinton Freedly musical production *Red Hot and Blue* with ETHEL MERMAN, JIMMIE DURANTE, BOB HOPE and the popular dance team, THE HARTMANS, will open in Boston on October 5 and will have its New York premier October 21.

●

The Show is On is the title of the new Shubert musical to be presented late this fall. BEATRICE LILLY, BERT LAHR and PAUL HAAKON are the stars.

●

The *Hollywood Revels of* 1937 is now in rehearsal and is scheduled to open September 25 at the Hollywood Restaurant with Harry Richman as master of ceremonies and the Great Ziegfeld Girls who flew from Hollywood aboard the American Airline Flagship. Danny Dare did the dances.

●

The Rowland Stebbins musical extravaganza, *White Horse Inn,* will open at the Center Theatre in Rockefeller Centre September 29. KITTY CARLISLE and WILLIAM GAXTON are the stars and MILISSA MASON, the eccentric dancer, will be featured.

●

ANGEL CANSINO is again arranging the dances at the Spanish night club, El Chico, with MONA MONTEZ as premiere danseuse.

●

CARMEN PEREZ is the feature dancer at the Greenwich Village Cabaret, Martas.

ANOTHER JACK MANNING?

Jack Manning, pioneer in the teaching tours and one of New York's ace tap teachers, has just received a report that a pair representing themselves as "Mr. and Mrs. Jack Manning of New York" have been soliciting pupils in Shreveport, La. A clipping from the Shreveport Journal, of August 29, tends to substantiate the report. The newspaper clipping is a picture of a child who, the caption explains, "has earned a trip to Chicago as a result of her fine dancing. She will leave Tuesday with her instructor, Mrs. Jack Manning, and will exhibit her dances to Chicago instructors.

Possibly there is another Jack Manning, but the one in Shreveport is not *the* Jack Manning whose picture appears each month in his advertisement on the inside front cover of THE AMERICAN DANCER. Neither is the "Mrs. Jack Manning" referred to in the newspaper article, the wife of New York's tap-teaching Jack Manning, for Betty Manning is not only *not* a teacher, but she is in New York and will be until the Mannings start on tour again this fall, when she will resume the role of "family chauffeur."

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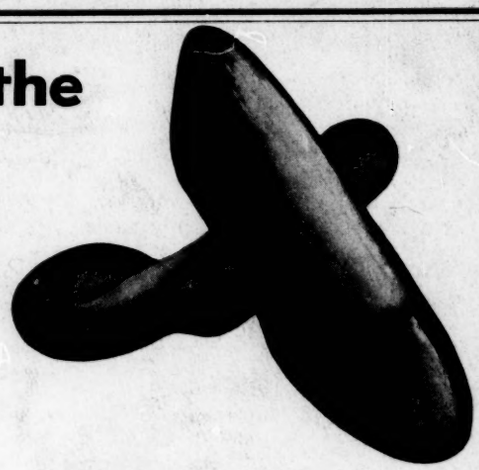

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